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Mahler As I Remember Him

Opera Groups Of U. S. Listed

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JANUARY 1, 1948
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LOUIS KAUFMAN

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—NEW YORK TIMES

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—NEW YORK POST, Nov. 3rd, 1947

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Falkon

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MUSICAL COURIER

REVIEW OF THE WORLD'S MUSIC

Founded 1880

Published by Music Periodicals Corporation
119 West 57th Street, New York 19, N. Y.
Telephone CIrcle 7-4500 Cable Address: Musicurier

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Subscription: One Year, Domestic, $3. Canadian, $4.00. Foreign, $4.50. Single Copies, 25 cents at Newsstands. Back numbers, 30 cents.

Change of Address:—2 weeks notice is necessary. Give old as well as new address and include Postal Unit Number.

Entered as Second Class Matter, January 8, 1883, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

Contributions (submitted at sender's risk) should be accompanied by stamped and self-addressed return envelope.

NEW YORK JANUARY 1, 1948 No. 3163

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American Conductors Come of Age

Conducting used to be one of the arts most Americans approached with considerable awe and genuflection. They were far outnumbered in this field by their European or adopted-American confreres. All that is changed today—at least in a numerical sense. Though native directors do not outnumber, they are here in numbers.

It has not been achieved without some conscious work on the part of various groups devoted to training in the baton repertoire. Such gathering places as the Berkshire Music Center, with its awareness on the part of Dr. Serge Koussevitzky of the need to mature creative and interpretative talents of this country, have given a pronounced impetus. Some of the young alumni of this center have written their names prominently on the national and international rosters. For several years Pierre Monteux has been holding summer classes in the art in Maine. Then there are the training orchestras, such as the National Orchestral Association in New York, the Civic Orchestra of Chicago, the Rochester Civic Orchestra under Guy Fraser Harrison, and others, which shape proficient players, and in some cases fledgling conductors are enabled to try their wings. A number of music departments in American conservatories, universities and colleges are also including practical work in conductorial technique, along with their formation of choral, orchestral and band groups. As more works by American composers have been created, their authors have learned to conduct.

• • •

Opportunities for world travel—and easier access to the podia of Europe that came with World War II and its aftermath—resulted in a surprisingly large quota of young Americans occupying regular or guest positions on the platforms of several continents. The part that the United States military and civilian musical experts played in making American scores available in Europe and elsewhere, the planning of concerts abroad constitutes a remarkable chapter which has yet to be chronicled in full.

Such chances had never been given before, but the fact that the training centers and schools in the United States had prepared a surprisingly large quota of gifted and eager young musicians also had something to do with it. If the rising musical movement in this country had not produced such promising material during the last decade, all the new opportunities would have been of no avail. Instead, old and distinguished musical groups of Austria, Germany, Britain, France, Italy, Czechoslovakia and other lands have had many guest appearances by young American conductors and soloists. They were impressed: we won a new respect as a musical country. And the end is not yet. More and more of our artists are being welcomed abroad.

• • •

Meanwhile, what is the situation at home? If one examines the list of the "Big 25" in the United States, it is found that several of the oldest and best known symphony orchestras have Americans at the head—the Los Angeles Philharmonic, with Alfred Wallenstein; the Cincinnati Symphony, with Thor Johnson; the Detroit Symphony, with Karl Krueger; the Seattle (now Pacific Northwest) Symphony, with Carl Bricken; the Portland (Ore.) Symphony, under Werner Janssen. Other native recruits to the orchestral scene are the Denver Symphony under Saul Caston; the Oklahoma Symphony under Victor Alessandro, the Duluth Symphony under Joseph Wagner; the Columbus Symphony under Izler Solomon. Those wishing to make a survey of the scene are referred to the Musical Courier's listing of American Symphony Orchestras in its Dec. 1 issue.

PREVIEW OF "TUBBY THE TUBA"

is given to a group of Kansas City school children who were to attend the educational concert in that city. Whitney Tustin, the narrator in the amusing orchestral work by Kleinsinger, does the vocal demonstrating. Joseph Novotny (at left) impersonates the tuba.

• • •

A Significant Anniversary

The end of 1947, a banner year in music, brings the opportunity of offering congratulations to Ward French on the 25th anniversary of his pioneer activities in the organized audience field. This plan, with its sound artistic and financial background, through a quarter of a century, has been established as both depression- and inflation-proof. It is of value to both artists and audiences, offering the one group engagements and the other concerts in hundreds of cities which might otherwise never have heard "live" music of such quality.

Mr. French, vice-president of Civic Concerts in its early days, and for 18 years president of Community Concerts, announces that the organization which he now heads is operating this season in 829 cities in the United States, Canada, Newfoundland and Mexico. The Musical Courier joins with musicians and laymen throughout the continent in extending felicitations to Mr. French for a memorable achievement.

ON THE COVER

Though Louis Kaufman is known in Hollywood as the great "Unseen Violinist," and the millions who have heard the violin solos he has contributed to more than 400 outstanding cinematic scores have never seen the man who plays them, he is far from being a voice from the void. The winner of the Musical Courier Citation for the "best instrumental solo" on the screen in 1946, he was also presented recently in two coast-to-coast broadcasts on the CBS networks in notable programs which included Robert Russell Bennett's Violin Concerto with the CBS Orchestra—a selection typical of this brilliant artist who is particularly well known as an exponent of contemporary music. Both Bennett and Toch have collaborated with him on Columbia Masterworks records of their own music; and in his widely successful concert tours Kaufman has introduced the works of such modern masters as Khachaturian, Aaron Copland, Milhaud, and William Grant Still. (Photo by J. Abresch.)

Vol. CXXXVII, No. 1
Whole No. 3163

MUSICAL COURIER. Published semi-monthly October to May inclusive, and monthly June to September, inclusive, by Music Periodicals Corp., 119 West 57th Street, New York 19, N. Y. Entered as Second Class matter January 8, 1883, at the Post Office at New York, N. Y., under the Act of March 3, 1879. Entered as Second Class Matter June 16, 1943, at the Post Office at New York, N. Y., under the Act of March 3, 1879. Price 25 cents. Yearly Subscriptions $3.00—Canada $4.00—Europe $4.50.

Sixty-Ninth Year
January 1, 1948

THE MUSICAL PARADE: By the Staff

TONAL TATTLING: Perhaps appropriately to the holiday season, which was full of merriment, parties and sundry bonanzas from Santa's bag, one of the high class announcers on a classical records station was heard to murmur dulcetly about the charms of "Grog American" at a certain *de luxe* roadhouse. . . .

• • •

That was quite a Christmas Party given by 50 prominent singers and instrumentalists at the "Met" on Dec. 28 to aid the new Maintenance and Welfare Fund of the American Guild of Musical Artists, with Deems Taylor as master of ceremonies. It was one of the few times when Christmas carols have reechoed from many expensive voices in that august auditorium.

• • •

Luboshutz and Nemenoff spent a rather busy Christmas week as soloists with the Philadelphia Orchestra and in other activities. Their schedule included: Dec. 26, morning rehearsal, afternoon concert; Dec. 27, broadcast in the afternoon, concert in the evening; Dec. 28, participation in Concert for AGMA in New York; Dec. 29, soloists with the Philadelphia Orchestra in Baltimore; Dec. 30, the same in Washington, D. C. We understand that Black Key, their dog, has filed a complaint with the SPCA for criminal neglect during the holiday period!

• • •

Congratulations to Marjorie Lawrence, who with great pluckiness sang the role of Elektra in the Chicago Symphony performance of Strauss' gruelling opera while standing for the first time since her illness. Queen Elizabeth of Britain sent felicitations. . . .

Just to keep things interesting around the kingdom of lyric grease paint, Regina Resnik was guarded by a stalwart member of New York's "finest" when she sang Donna Anna at the "Met" after she had notified the authorities she had received a letter warning her not to sing, and a phone call repeating the threat. . . .

Stravinsky has published a book called Poetics of Music, lectures he delivered at Harvard, and in which he makes no bones about hating Freud, Marx and the Wagnerian music drama. Still, he's engaged on a new opera; a task in which it is hard to avoid influences of at least one of these. . . .

• • •

In memory of 41 musicians, members of Local 802, AFM, who gave their lives in the armed forces, a plaque was unveiled at the union's headquarters recently with appropriate ceremonies. . . .

Edinburgh will hold a festival of folk music and dances of various regions in the United Kingdom and the Isle of Man, opening June 28, sponsored by the Scottish Anthropological and Folklore Society. . . . Mamzelle Figaro, one-act comic opera by Paul Hastings Allen of Boston, to be premiered by Christos Vrionides with the Babylon (L. I.) Symphony in May. . . . Alexander Uninsky, pianist, has become an American citizen. . . . A British dancer (in a pantomime) was recently shot from the balcony —a policy that, in music generally, should not be encouraged. . . .

• • •

Mademoiselle, magazine for young misses, made its Merit Awards for 1947 at a breakfast in the Waldorf, Dec. 31. The Ten Immortals (otherwise "young women of signal achievements") this year include one musician—Anahid Ajemian, 21-year-old violinist and winner of 1946 Naumburg Award. . . .

Recent luncheon of The Woman Pays Club in N. Y., attended by John LaTouche, writer of A Ballad for Americans, developed into quite a heated session, as reported by an unusually alert occupant of a seeded roll—but whether the dispute was over who should pay the check, respondent sayeth not. . . .

• • •

Other new and palpitant developments are reported by a Middle Western concert management, which informs us: "The national jazz controversy, which began in Time magazine recently, will be centered in Cleveland when Louis Armstrong arrives for his concert in Severance Hall. The cause of New Orleans 'Ragtime' versus 'Progressive Jazz,' long a heated subject for debates among musicians, has been extended to include all classes of our national culture. It has assumed implications political, psychological and international." Ahem!

Reading further, we learn that the New Orleans idiom has been declared by some sapient commentators to embody "the more reactionary elements of our culture, who [which?] were attempting to preserve the *status quo* and restrict the ideas of the younger elements—" provided, of course, that were possible.

As for the other and more advanced school—we quote: "Rebop, bebop, or 'Progressive' Music, derives its title from the sounds made by the instrumentalists. The high note is *re* or *bo*, and the low note is the *bop*. The notes between are generally weird and fast, and the result is frantic."

(That, incidentally, is the way a lot of people seem to feel on hearing it. Not long ago when a concert of "Progressive Music" was aired in New York the dignified Herald Tribune, in somewhat sadistic mood, averred that it was neither (1) modern, (2) jazz, nor (3) music—which seems to leave no pigeon-hole for the bees or the boppera.)

• • •

Stockholm Opera may visit U. S. next October for tour of leading cities, if sponsors here raise sum equal to that guaranteed by the Swedish Gov't. . . .

• • •

Risë Stevens and her husband, Walter Geza Szurovy, actor, legally dropped the "z" from their official name in a Los Angeles court. The obvious remark is that famous *mot* of Shakespeare about the rose. . . . What's this? Toscanini is among five Italians that Italian Senate President Enrico de Nicola will name as Senators in that country? . . . Iturbi said in Hollywood recently that he planned to donate his European concert profits to relief of musicians abroad. . . .

TWO ARTS MEET.
Erwin S. Barrie, director of the Grand Central Art Galleries, left, congratulates David Lax, young American artist, who has been commissioned to paint a portrait of Martha Lipton, center, contralto of the Metropolitan Opera. Mr. Lax was chosen from more than 100 artists exhibiting at the galleries' recent 25th annual Founders Show, at which Miss Lipton was guest of honor. He is a protégé of Irving Mills, music publisher. (Photo by William Kahn.)

N. Y. Philharmonic-Symphony has named Mrs. Arthur Lehman, daughter of the late Adolph Lewisohn, who gave the Stadium to City College, a member of the Board of Directors. . . .

• • •

West Coast music lovers saddened by the death of L. E. Behymer, veteran musical manager. His 60 years as an active impresario spanned much of the music development of the Far West. A good bit of its artistic culture was directly traceable to the unflagging enterprise of the indomitable "Bee." (See obit elsewhere in this issue.)

• • •

A "Dr. Koch Day" was proclaimed recently by Mayor Lawrence of Pittsburgh, Pa., to mark the 75th birthday of Dr. Caspar P. Koch, organist of the Carnegie Music Hall in that city. Celebration included a music festival and a reception at the Buhl Planetarium for the musician and his wife. A fine record — his many public recitals.

• • •

Out of the volume Overtone by Jessie Löfgren Kraft (published by the Exposition Press, N. Y.) we reproduce with the author's permission the following excerpt from Etchings, a series of poems based on musical works:

PAGODAS

In dim jeweled sanctuaries
Of ancient Pagodas
Lotus-like bodies
Of temple dancers
Sway in clouds of incense;
The chant of yellow priests swinging censers
Involves blind Buddhas' powers;
Dissonantly bells ring
From ornate musty towers.

• • •

Polish American Congress, in letter sent from Chicago to President Truman, has protested proposal of Warsaw Government to remove remains of Paderewski from Arlington Cemetery to his native land until that country was "truly free and independent."

• • •

According to press reports from London, Richard Strauss, after his rather plucky effort to conduct his works at 83, had to return to Switzerland, "and his Swiss landlord," without any of the impounded royalties still being held by the Allied governments. An incident of his visit was a meeting with Doris Doree, young American soprano, who sings the Marschallin at Covent Garden, to whom the composer presented a fan which she prizes greatly and carries for this role. He also told her many of his ideas in composing the opera, but expressed regret that he had to leave the country a day before her performance of the part, as his visitor's visa had expired. . . .

• • •

ANECDOTE DEPT.—The *London* (England) Musical Digest—to which we return the compliment of having quoted a gay quip from the Musical Courier—avers that a certain gentleman on telling his guests, "My wife used to play the piano a lot, but since the children came she doesn't have time" received the candid reply: "Children ARE a comfort, aren't they?"

• • •

There is also the story related by Dr. Howard Hanson, director of the Eastman School of Music, on a recent address to his charges, stressing the importance of initiative (which might be applied also to verdicts of critics vs. performers):

A visitor to the South asked an old Negro clergyman about the meaning of the doctrine of "election." He said:

"Yuh, see, it's dis way. God had one vote. Dat's for yuh. The Debbil has one vote. Dat's agin' yuh. An' yuh has de udder vote."

MAHLER AS I REMEMBER HIM

An Intimate Picture of The Composer

By KARL WEIGL

A sharp-cut profile, glasses flashing in the glow of footlights, a supple body, arms and hands in constant motion, and performers inspired to the utmost heights of achievement—these were the first impressions of Gustav Mahler indelibly stamped on the mind and heart of the young novice in the fourth balcony of the Vienna Hofoper during a performance of Wagner's Lohengrin.

The enthusiastic young listener could not know then that he was to have the opportunity of working under the guidance of the newly-engaged conductor, or that the great artist was to have a profound influence on his own musical development.

I attended all the performances under Mahler that I could, on the stage and in the concert hall—Mozart, Beethoven, Verdi, and Wagner, Haydn, Mendelssohn, Brahms, and Bruckner. Opera and symphony alike were pervaded with his unstinting devotion to music and his fanatical striving for perfection.

In the Director's Office

Finally one evening I sat in his office facing the great man, who was by that time director of the Vienna Opera. Blissfully unconscious of my own lack of skill and experience, I was applying for the position of coach for soloists which had been made vacant by Artur Bodanzky's engagement as a conductor in Paris. A friendly introductory letter from my old teacher at Vienna University, Professor Guido Adler, must have helped, for after a few minutes I left with the promise of an audition.

RODIN'S BUST OF MAHLER

That test successfully passed, I began my two and a half years as coach under Mahler. I could observe him at work in the rehearsal rooms, on the stage—he was an outstanding stage director—and in ensemble rehearsals, with and without orchestra. During performances I watched him intently from my vantage point in the artist's box.

Pedantic, almost like a schoolmaster in rehearsals, Mahler reached his full greatness in performance. The day's dry work on details was then forgotten, and melted away in the flaming fire that emanated from him.

Mahler's Working Methods

It is difficult to describe his working methods, because they were so simple and genuine. Everything he said seemed self-evident, yet one would not have thought of it oneself.

He insisted on absolute accuracy in everything—the smallest time values and rests, changes in dynamics, tempo, phrasing, had to be exactly according to the composer's directions. He had no use for arbitrary "interpretation," nor so-called "tradition." The famous saying "*Tradition ist Schlamperei*" ("Tradition is sloppiness") was coined by Mahler.

His scope as an interpreter was practically unlimited. Haydn's humor, Mozart's and Schubert's gracefulness and grandeur, Beethoven's power and profundity, Brahms' noble romanticism—all were in his domain, as well as Wagner's ecstasies and Bruckner's mystic visions.

As is well known, he spared neither time nor effort to attain the utmost perfection. Indefatigable himself, he expected his associates to be likewise. Nevertheless, in spite of my lack of experience, I never received an unkind remark or an impatient glance from him. The only thing he could not stand was half-hearted interest in work.

A Fidelio Rehearsal

Of the many details I remember, he often used drastic though always striking methods in studying—I wish to mention just one which has remained as vivid as ever in my memory.

It was a dress rehearsal for Fidelio; Mahler was at the desk; Rocco, Fidelio, Marzelline, Jacquino on the stage, about to start their wonderful canon which—while the action is at a complete standstill—so marvelously interweaves the fates of these four characters and of the absent Florestan's.

In order better to prepare the solemnity of this decisive dramatic moment,

CHARCOAL DRAWING OF THE COMPOSER
by Kolo Moser.

Mahler—in front of the full orchestra and audience—had Rocco (the excellent Richard Mayr) five or six times repeat his introductory words, "Hush! Do you doubt I could see to the very bottom of your heart?"—until cadence and dynamics fitted in perfectly with the low strings of the following initial bars.

Some Personal Traits

As a person, Mahler was unassuming and straightforward. He always treated me, the novice, as his junior colleague, and often discussed with me all kinds of musical problems, as well as his own works. Had I realized at that time what I know today—that the mature man needs the younger one just as badly as the younger needs the more experienced—I probably should not have been so timid.

Even today, I consider the years I worked under Mahler as the most instructive period of my life. Yet after two and a half years, I gave up my activity at the Vienna Opera for a teaching position which would leave me more time to concentrate on my own work.

Only then did I dare to show him a few of my own compositions. And I am proud that it was Mahler who made possible my first important performances of chamber and orchestra music (String Sextet by the Rosé Quartet and my first Symphony under Oscar Nedbal in the Vienna Tonkünstler Vereins Concerts). Soon after I resigned, Mahler, too, left the Vienna Opera and Vienna—a serious loss to the city's musical life.

Last Meetings

After taking sad leave of him at the Vienna Westbahnhof, where he began his first journey to the United States, I saw him only a few more times.

I remember a chance meeting at the Fischelein in the Dolomite Alps, then part of the southern Tyrol of Austria. He asked me to come to his hotel, the beautiful Dolomitenhof; but, coming from a mountain trip in shorts and hob-nailed shoes, I felt I could not accept his friendly invitation.

I also recall a choral rehearsal of his Eighth Symphony, which was first performed in Munich. That was the last time I saw him. Then came the end, and his burial in the quiet little cemetery in the old Vienna suburb of Grinzing.

His Significance As an Artist

The significance of Mahler's great gift as a creative artist first struck me long before I met him, when I ran across the score of his Third Symphony in the Musicological Institute at Vienna University. Here was a new and fascinating way of handling an orchestra which made me eager to hear the work played. In the course of time I did hear Mahler himself conduct almost all of his works, from his Klagendes Lied to the Seventh Symphony.

MAHLER'S GRAVE
in the cemetery of Grinzing, Vienna suburb. (Photo by Paul Bechert.)

Unfortunately, I did not hear him perform my favorite among his works, Das Lied von der Erde, which even more than his other compositions reflects the strong personality of the great artist.

But it is not my task to judge Mahler's creative importance. Having loved him well as a person, I should probably not be sufficiently objective a critic. His place in the history of music will be determined by a greater judge—posterity.

A GALA NIGHT AT THE VIENNA OPERA in days of yore. (The building was ruined by bombing in World War II.) Mahler served as musical director of the house during its most brilliant period, during the decade between 1897 and 1907.

Coincident with the performances of Mahler's Das Lied von der Erde, conducted by Bruno Walter with the New York Philharmonic-Symphony on Jan. 15, 16 and 18, the Musical Courier presents some intimate reminiscences of the composer by Karl Weigl, who was associated with Mahler during his student days in Vienna.

Dr. Weigl, composer and teacher, came to America in 1938 and became an American citizen in 1943. A graduate of the Vienna Music Academy, he studied there under Robert Fuchs (composition) and Anton Door (piano), received his Ph.D. in music from the University there, where he later served as teacher and lecturer. He coached artists to the State Opera under Mahler and taught musical theory at the New Vienna Conservatory. In this country he was appointed to teach theory and composition for the Committee on Musical Training and Scholarships of the New York Philharmonic Society, and taught in colleges and schools of Chicago, Hartford, Boston, and New York. His works have been performed by Furtwängler, Szell, Ignaz Friedman, Elisabeth Schumann, the Busch and Rosé Quartets, and the Vienna Philharmonic Orchestra. He won the Beethoven prize of the Gesellschaft der Musikfreunde for a String Quartet in 1910, the Prize of the City of Vienna in 1924 for a symphonic cantata, and the award of the Philadelphia Mendelssohn Club in 1922 for an eight-part a cappella work.

Schola Cantorum Concerts

The Schola Cantorum, under Hugh Ross, will give concerts at Carnegie Hall on Jan. 23 and March 31. The January concert will feature a new work by Villa Lobos, Mandu Carara, scored for large chorus, two pianos, percussion and children's chorus, Luboshutz and Nemenoff, soloists. On March 31 the Mass in C minor by Mozart will be given for the third time by the organization.

LYRIC LARGESSE: OPERA COMPANIES OF THE U. S.

The United States used to have to bear the reproach—not entirely silent—that there was a paucity of opera houses in which talents of native singers might be tried. But at least two cities, New York and New Orleans, had performances from an early date. The latter city had its Théâtre d'Orléans from 1813 to 1866, where French opera was especially cultivated, and which in 1859 found a rival in the building of the New Orleans Opera House.

A famous troupe brought Italian opera to New York, appearing in a theatre on what is now Park Row in 1825-26, directed by Manuel Garcia. The Astor Place Opera (1847) was succeeded by the Academy of Music (1854-1886), and the Metropolitan (built 1883). In Chicago the Crosby Opera House had a short existence after 1865, and the Auditorium doors were opened in 1889. Early San Francisco and other "gold rush" cities played host to many early itinerant companies. It is hardly necessary to say that substantial fees were earned and as solid reputations created by America's favor of some artist.

The Situation Today

Today, the number of large established theatres for opera in the United States is still to be counted on the fingers of a hand, but many other organizations have arisen which either tour regularly or give periodic seasons. There are opportunities for further development of an operatic tradition here—both creative and interpretative—and the recent "run" of two short American operas, Menotti's The Medium and The Telephone, in a Broadway theatre seems to point to at least a receptivity to the art today in this country.

The following tabulation (not necessarily complete) of America's opera groups is significant:

CALIFORNIA

Los Angeles: American Opera (new). Performances, Faust, Sept. 16; Barber of Seville, 19; Tosca, 20. Gen. Director: Hugh H. Edwards. Artistic Director, Vladimir Rosing.

Hollywood: Hollywood Bowl. Summer season. 2301 N. Highland Ave., Hollywood 28.

San Francisco: San Francisco Opera. Season, Sept. 16-Oct. 19. 21 local performances, tours to Seattle, Portland, Los Angeles, Pasadena, Sacramento, San Jose. Season's repertoire, Traviata, Don Giovanni, Pelleas et Melisande, Goetterdaemmerung, Gioconda, Louise, Otello, Madama Butterfly, L'Amore Dei Tre Re, Lucia di Lammermoor, Romeo and Juliet, Aida, Tristan und Isolde, Faust, Boheme, Marriage of Figaro, Rigoletto. Gen. Dir., Gaetano Merola, War Memorial Opera House, San Francisco.

San Francisco: San Francisco Russian Opera and Ballet Association. Performances: Borodin's Prince Igor; Tchaikovsky's Sleeping Beauty ballet in its entirety, during April, 1948, exact dates to be announced. Director: S. M. Saroyan, 300 Montgomery St., Suite 800, San Francisco.

COLORADO

Central City: Central City Opera House Association. Performances: summer, undetermined at this time. Director: Justin W. Brierly, Exec. Mgr., Room 431, City and County Bldg., Denver 2.

Denver: Denver Grand Opera. Performances, Barber of Seville, April 12 and 14; Madame Butterfly, April 13 and 15. Director: Rt. Rev. Joseph Bosetti, 1536 Logon St., Denver.

CONNECTICUT

Hartford: Julius Hartt Musical Foundation. Performances: Isadore Freed's new opera The Princess and the Vagabond, Romeo and Juliet, Hansel and Gretel, The Lovely Galatea, The Old Maid and the Thief. Director: Moshe Paranov.

Hartford: Connecticut Opera Assoc. Performances: Boheme, Dec. 13; Carmen, in Feb.; Lucia, in March. Possible 4 week tour at popular prices. Artistic Director: Frank Pandolfi. Mgr.: Joseph Listro, 926 Main St., Hartford.

DELAWARE

Wilmington: Wilmington Opera Society. Performances, Boheme, Jan. 16 and 17; second production to be announced. Conductor: Herbert Fiss. Local chorus of 80. Prominent soloists. Production Mgr.: J. H. Meyer, 119 W. 57th St., New York 19.

DISTRICT OF COLUMBIA

Washington: Washington Opera Guild. Local season, Jan. 28 and 29; performances of Il Tabarro, Suor Angelica, Gianni Schicchi. Director: Dorothy Remington, 1719—19th St., N.W., Washington.

FLORIDA

Miami: Opera Guild of Miami. Performances: Rigoletto, Jan. 10, 12, 14, 16; Madame Butterfly, March 13, 15, 17, 19. Tours to Fort Lauderdale and Palm Beach. Director: Arturo di Filippi, 625 S. W. 29th Rd., Miami.

ILLINOIS

Chicago: Chicago Opera Company. Suspended this fall. 3 weeks' season given by San Carlo Opera, Fortune Gallo, director.

LOUISIANA

New Orleans: New Orleans Opera House Association. Performances, Tales of Hoffmann, Oct. 9 and 11; Romeo and Juliet, Oct. 23, 25; Tosca, Nov. 6, 8; Rigoletto, Nov. 27, 29; Faust, Feb. 28; two more operas, not yet decided upon, in March or April. Director: Walter Herbert, 310 Carondelet St., New Orleans 12.

MASSACHUSETTS

Boston: New England Opera Theater. Performances: Marriage of Figaro, Nov. 9; Idomeneo, Dec. 21; Don Giovanni, Jan. 18. Tours: Philadelphia, Worcester, Mass., Kingston and Providence, R. I. Director: Boris Goldovsky, 183 Clinton Rd., Brookline, Mass.

MICHIGAN

Detroit: Michigan Opera Company. Performances: Rigoletto, Carmen, Cavalleria Rusticana-Pagliacci, Jan. 25, 26, 27. Director: Cesar Cianfoni, 35 West Grand River, Detroit.

Flint: Flint Civic Opera. Performance: Carmen, April 7, 1948. "Opera in our own language since 1932." Director: Fred L. McKitrick, Mgr. and Producing Director, 2226 Nolen Dr., Flint.

NEW JERSEY

Trenton: Trenton Opera Association. Performances scheduled: Nov. 9, Butterfly (Charles L. Wagner production); own productions, Faust, Jan. 27, Carmen, Feb. 14, Traviata or Aida, May 1. Managing Director: John E. Curry, 37 N. Willow St., Trenton 8.

NEW YORK

Chautauqua: Chautauqua Opera Association. Season, July and August, 1948. No tours. Operas to be given indefinite at this date. Director: Alfredo Valenti, Chautauqua Institution, Chautauqua.

Brooklyn: International Royal Opera Co. Performances: Tosca, Nov. 7; Rigoletto, Dec. 5; Traviata, Jan. 7; and Madame Butterfly, Boheme, Faust, Trovatore. Director: The Rev. Leonardo Pavone, 25 First Place, Brooklyn 31.

Brooklyn: Popular Price Grand Opera. Performances every Saturday night, from Sept. 6-April, 1948. Aida, Traviata, Carmen, Cavalleria Rusticana, Pagliacci, Trovatore, Boheme, Madama Butterfly, Tosca, Hansel and Gretel, Rigoletto, Barber of Seville, Norma, Otello, Forza del Destino, Faust, Gioconda, Amico Fritz, Golden Gate. Director: Alfredo Salmaggi, Brooklyn Academy of Music, 30 Lafayette Ave., Brooklyn 17.

New York: Metropolitan Opera Association. Local season, Nov. 10-March 13. Extended spring tour. Repertoire of standard Italian, French, German works. Four "Ring" dramas in entirely new settings. Will introduce to its repertoire Benjamin Britten's Peter Grimes; Prokofieff's War and Peace still being contemplated. Gen. Mgr., Edward Johnson, Metropolitan Opera House.

New York: Community Civic Opera. Performances, Educational Alliance, New York, from Oct. 5 to May. Starting Oct. 17 with Traviata in Plainfield, N. J., will give performances until March 11 in Plainfield, Westfield, Elizabeth, New Brunswick, N. J., and Bridgeport, Conn. Aida, Carmen, Cavalleria Rusticana, Pagliacci, Lucia, Rigoletto, Faust, Forza del Destino, Masked Ball, Traviata, Trovatore. Gen. Director, Anthony Cantarella; Bus. Mgr., Josephine Fria, Steinway Hall, 113 W. 57th St., New York 19.

New York: International Opera Company, also Boston Grand Opera Company. New York season, Nov. 3 to June 6. A six weeks tour to Baltimore, Washington, Pittsburgh, Cleveland, Cincinnati, Indianapolis, Detroit, Milwaukee and other western cities. Operas, Gioconda, Tristan and Isolde, Cynthia Parker, Boheme, Traviata, Trovatore, Faust, Carmen, Barber of Seville, Aida, Cavalleria Rusticana, Pagliacci, Madame Butterfly, Norma, Otello, Tosca, etc. Director, Stanford Erwin, 119 W. 57th St., New York 19.

New York: Lemonade Opera. Chamber productions, gave local summer season in 1947. Performances include Don Giovanni, Nov. 17, Frederick, Md., and 18, Washington, D. C. Mus. Dir., Sam Morgenstern, Greenwich Mews Playhouse, 141 West 13th St., New York City.

New York: Lyric Grand Opera. Performances, Traviata, April 12; Rigoletto, April 19; Boheme, April 26; Cavalleria Rusticana and Pagliacci, May 3; Madame Butterfly, May 10. Musical Director: Luigi Dell'Orefice, Hotel Ansonia, Suite 302, New York.

New York: Manhattan Opera Guild. Performances, Tales of Hoffmann, Nov., and a new opera, Feb., 1948, Carnegie Recital Hall. Managing director, B. G. Kutcher; conductor, Frederick Vajda. 1545 Broadway, New York.

New York: Mascagni Opera Guild. Training organization. Non-profit. Local season all year around. Standard repertoire. Director: Josephine La Puma, 250 W. 91st St., New York.

New York: MozARTiana. Performances—Barbizon-Plaza, New York, Sept. 28, Oct. 14, Nov. 8; Weequahic Theatre, Newark, N. J., Sept. 21, Oct. 19, Nov. 16. Don Giovanni, Magic Flute, Marriage of Figaro. Director: William Spada, 226 W. 72nd St., New York.

New York: National Grand Opera Company. Performances: Nov. 3, Triavata (New Haven); Nov. 4, Traviata (Meriden); Nov. 6, Trovatore (Bridgeport), Nov. 22, Rigoletto (Newark); Jan.-Feb., 1948, season in Havana; May, Caracas, Venezuela. Director: Giorgio D'Andria, 1005 Carnegie Hall, New York 19, N. Y.

New York: New York City Opera. Performances: 1947 fall season, Sept. 25-Nov. 16. Salome, Boheme, Carmen, Rigoletto, Eugene Onegin, Werther (new production), Traviata, Madama Butterfly, Barber of Seville (new production), Ariadne, Cavalleria Rusticana-Pagliacci, Don Giovanni (new production). City Center of Music and Drama. Artistic and Music Director: Laszlo Halasz, 130 W. 56th St., New York 19.

New York: New York Civic Opera Company. Performances: Romeo and Juliet (in English) in east, middle west and south. Director: William Reutemann, 150 W. 46th St., New York.

New York: San Carlo Opera Company. Annual transcontinental tour (37th), opening in Boston, covering every section of U. S. and Canada, Pacific Coast and Northwest. Repertoire of 15 operas—Carmen, Aida, Boheme, Butterfly, Traviata, Trovatore, Cavalleria Rusticana, Pagliacci, Barber of Seville, Faust, Lohengrin, Rigoletto, Lucia, Tosca, Hansel and Gretel. Director: Fortune Gallo, 1697 Broadway, New York.

New York: Stadium Concerts, Inc. Summer season. Occasional opera performances have been given, but in 1947 only Mme. Butterfly in concert form. Address: 20 W. 57th St., New York 19.

New York: Charles L. Wagner Opera Productions. Fall tour, 1947, Madama Butterfly, 75 dates in 77 days in New England, East, South and Middle West; fall tour, 1948, Romeo and Juliet, 12 weeks. Producers: Charles L. Wagner and Edward W. Snowdon. Directors: Desire Defrere (artistic), Edwin McArthur (musical). Address: 511 Fifth Ave., New York 17.

Rochester: Rochester Grand Opera Company. Performances: Trovatore, Oct. 29; Boheme, Jan.; Boheme, April. Director: Mrs. Josephine Di Crasto, 745 Penfield Rd., Rochester.

OHIO

Cincinnati: Cincinnati Summer Opera Association. 36 performances at Zoological Gardens Open-Air Theatre with notable guest artists, June 27-Aug. 7. Tours now booking. Director: Oscar F. Hild, Managing Director, Times Star Tower, Cincinnati.

Canton: Canton Civic Opera Association. Address: 325 22nd St., N.W., Canton 3.

PENNSYLVANIA

Philadelphia: American Opera Company. Performances: Boheme, Nov. 4; double bill, The Cloak (Il Tabarro) and The Old Maid and the Thief, Jan. 26; The Flying Dutchman, March 30. All operas performed in English. Possible performances in Lancaster and Harrisburg. Musical Director: Vernon Hammond, 1920 Spruce St., Philadelphia 3.

Philadelphia: Philadelphia La Scala Opera. Performances: in Academy of Music, Philadelphia, Traviata, Oct. 30; Otello, Nov. 14; Trovatore, Nov. 27; Tosca, Dec. 11; Madame Butterfly, Jan. 7; Barber of Seville, Jan. 22; Carmen, Feb. 12; Rigoletto, Feb. 27; Norma, March 11; Cavalleria Rusticana and Pagliacci, April 1; Boheme, April 16; Aida, April 29; extra performances, Nov. 6, Dec. 27, Feb. 4 and April 9. In Massey Hall, Toronto; Madame Butterfly, Oct. 6; Trovatore, Oct. 7; Carmen, Oct. 8 (matinee); Rigoletto, Oct. 8 (eve.); Tosca, Oct. 9; Lucia, Oct. 10. In Masonic Auditorium, Detroit: Madame Butterfly, Oct. 13; Aida, Oct. 14; Otello, Oct. 15; Boheme, Oct. 16; Traviata, Oct. 17; Carmen, Oct. 18 (mat.); Lucia, Oct. 18 (eve.); Cavalleria Rusticana and Pagliacci, Oct. 19. Director: Francesco Pelosi, Morris Bldg., 1421 Chestnut St., Philadelphia 2.

TEXAS

Fort Worth: Fort Worth Civic Opera. Performances include Old Maid and the Thief and Pagliacci, Oct. 28-29; Rigoletto, Nov. 17-18. Guest director, Walter Herbert.

San Antonio: Symphony Society of San Antonio. Performances: Rigoletto, Feb. 14; Tannhaeuser, Feb. 18; Madame Butterfly, Feb. 21; Tannhaeuser, Feb. 22. Director: Max Reiter, 702 Maverick Bldg., San Antonio.

VIKING LORE IN NEW AMERICAN OPERA.

Carl Bamberger (at the piano) rehearsing the cast for the world premiere of Dr. Anders Emile's opera King Harald, to be given at Hunter College, Jan. 7, 8 and 9. L. to r., Jean Swetland, Dorothy Dawson, Manfred Hecht, Herman Miller. The composer is a member of the Hunter music department, and the libretto on a Viking theme is by Dr. Pearl Cleveland Wilson, of the classics department.

Toledo Orchestral Series Features Young Soloists

TOLEDO, O.—Four Sunday afternoon concerts to supplement the musical education of Toledo public and parochial school students were given recently in the Museum of Art Peristyle by the Friends of Music orchestra and heard by more than 7,000 children. The series was the result of cooperation by the Museum, which made available its facilities, bore opening charges and handled the publicity and promotion; the Friends of Music, and Local 15, Toledo Federation of Musicians, which paid the fees of the orchestra members.

Hans Lange, regular conductor of the orchestra, explained the various instruments and the compositions played.

An innovation was the selection of four Toledo Area students as soloists for the performances. Those chosen after auditions by the Friends of Music were Ruth Isenberg, 17, Scott High School, pianist; Isobel Cowie, 17, DeVilbiss High School, soprano; Ralph Miller, 17, Perrysburg High School, trombonist, and Margaret Oberle, 17, Ursuline Academy, pianist.

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Paganini Quartet

Lucie Bigelow Rosen
Thereminist

Artiss de Volt
Harpist

LOUISE RETURNS TO THE METROPOLITAN

Gustave Charpentier's Louise, revived on Dec. 12 after some years of absence from the Metropolitan repertoire, was conducted by Louis Fourestier and with Dorothy Kirsten singing her first Louise in New York. Painstaking effort went into the preparation of this demanding work, but the performance lacked that theatrical temperament which enlivens stage situations.

Quite a bit of dust has settled on Charpentier's score since 1900 and the music is not strong enough altogether to compensate today for the dated libretto. With the exception of the brilliant first scene, the effective choral episode in the third act, the dramatic last act, the Depuis le jour aria (which was the climax of Miss Kirsten's performance) the work lacked the higher type of inspiration.

John Brownlee as the Father and Raoul Jobin as Julien sang with feeling and beauty. Margaret Harshaw assumed the role of the Mother, with powerful voice if no great personality portrayal. That the performance was a success was due also to the numerous competently sung and acted smaller parts.

Evelyn Sachs, American singer, made her debut with the company in the bit roles of Marguerite and a Street Sweeper, showing tones of substantial sort. Others among numerous supporting figures were Nicola Moscona (as the colorful Ragpicker), Martha Lipton, Inge Manski, Thelma Altman, Lillian Raymond, Leslie Chabay, Thomas Hayward and Alessio de Paolis.

Désiré Defrere was stage director, Kurt Adler in charge of chorus and Boris Romanoff did the colorful choreography. H. W. L.

DOROTHY KIRSTEN AS LOUISE.

(Photo by Cristof Studio.)

Rosenkavalier Returns

Strauss' Rosenkavalier, in its first performance this season, was given on Dec. 4 with no changes in the cast. Risë Stevens was Octavian, Eleanor Steber Sophie, and Irene Jessner the Princess von Werdenberg. Emanuel List again delighted his audience with his Ochs von Lerchenau. John Garris was Valsacchi, Herta Glaz the Annina, Frederic Lechner the Faninal. A score of other singers contributed to the success of the performance staged by Herbert Graf and conducted by Max Rudolf. It was well paced and cleanly rehearsed. Everything went well, and the audience was delighted. H. W. L.

First Aida of Season

The season's first Aida was given on Dec. 5. Two new principals were in the cast—Daniza Ilitsch as Aida and Torsten Ralf as Radames, Mme. Ilitsch exhibited meritorious singing at various times during the evening, particularly in the Nile scene. Mr. Ralf sang generally with satisfactory volume and considerable dramatic effect. Margaret Harshaw as Amneris contributed some highly commendable vocalism during the early acts of the opera. The portrayal of the King by Philip Kinsman was excellent, histrionically as well as vocally. The Amonasro of Leonard Warren was a forceful and well sung presentation. Other roles included Giacomo Vaghi as Ramfis, Anthony Marlowe as the messenger and Thelma Votipka, the Priestess. Emil Cooper conducted in an acceptable, albeit somewhat routined manner. L. C.

Polyna Stoska as Elvira

Don Giovanni returned for the Dec. 6 matinee, with the same cast as formerly except that Polyna Stoska replaced Florence Quartararo as Elvira. The new soprano sang the part with beauty of tone and dramatic grace. The other principals repeated their earlier success. E. C.

Repeats of Carmen and Traviata

Repetitions of Carmen and Traviata were heard on Dec. 6 and 8, respectively. The Carmen cast had Kurt Baum as a new Don Jose, Claudia Pinza repeated her appealing Micaela, Risë Stevens was, as always, a vivid, picturesque Carmen, with moments of lustrous singing. Baum makes Don Jose one of his finest portrayals, and once again his splendid, prolonged B flats and C's aroused an ovation. Thelma Votipka and Martha Lipton, clear-voiced and sure as Frasquita and Mercedes, Martial Singher, singing resonantly as Escamillo, George Cehanovsky, Leslie Chabay, Philip Kinsman and John Baker, excellent in supporting roles, completed the cast. Fourestier conducted.

The Traviata performance was well paced. The singing was of generally high order, though Licia Albanese, as Violetta, was not in her best voice. Other leads were sung by Jan Peerce as Alfredo and Francesco Valentino as the elder Germont. Supporting roles enlisted Thelma Votipka (Flora), Thelma Altman (Annina), Alessio De Paolis (Gastone), Hugh Thompson (Baron Douphol), Osie Hawkins (Marquis D'Obigny) and Louis D'Angelo (Doctor Grenvil). The staging was a decided improvement over some previous performances. The ballet in Act III was impressive. Antonicelli conducted. There was an enthusiastic audience. L. C.

Ballo in Maschera with Elmo

The Dec. 10 Ballo in Maschera ran its predicated course of sound and fury with Richard Tucker vocally and personally handsome as the Swedish king, Riccardo; Leonard Warren, as Renato, singing a refined but ovation-arousing Eri tu, and Stella Roman in exceptionally lovely voice as the hapless Amelia. Cloe Elmo, singing her first Ulrica here, if not as startling as at her debut, was effective in the role. Pierrette Alarie was again the sweetly pretty page, Oscar. The supporting cast included John Baker, Silvano; Nicola Moscono, Samuel; Lorenzo Alvary, Tom; Leslie Chabay, a Judge; Lodovico Oliviero, the Servant. Antonicelli conducted. M. C.

Merrill Sings Di Luna

Two substitutions greeted the audiences of Dec. 11 at the Trovatore performance—Robert Merrill in his first Count di Luna at the Metropolitan, and Daniza Ilitsch in her initial Leonora of the season. Mr. Merrill already has an enviable list of fine portrayals, and in this latest he scored again, especially in the vocal aspects where his tones had notable beauty. Dramatically, he needs to develop more impact in the character. Miss Ilitsch, as the heroine, sang brilliantly and acted with finesse. A. L. S.

Albanese as Butterfly

Licia Albanese's first Butterfly of the season on the afternoon of Dec. 13 proved once again that the soprano is one of the mainstays of the Metropolitan. Neither lyric nor dramatic qualities were lacking, vocally and histrionically, in her intelligently conceived and beautifully sung Cio-Cio-San. Aside from Mme. Albanese the cast was the same as in the first performance. Antonicelli conducted again in taut, well-paced fashion. A. L.

Changes in Meistersinger

Newcomers to the Dec. 13 (evening) Meistersinger cast were Martha Lipton, a Magdalena of charming appearance and vocal plenitude; Joel Berglund, in good voice, returning to his assignment as Hans Sachs; and Kenneth Schon as Vogelgesang. Polyna Stoska again sang Eva to Torsten Ralf's Walther. D. B.

Schlueter in Rosenkavalier

The Rosenkavalier performance under Max Rudolf's careful musical direction on Dec. 15 presented Erna Schlueter for the first time in the role of Princesse von Werdenberg. Though a certain roughness in her lower register and a tremolo which may have been caused by nervousness were apparent at times, she gave the words of this delightful libretto their proper meaning. The rest of the cast was the same as previously, except that Inge Manski replaced Frances Greer as the milliner. H. W. L.

Lucia Aids Milk Fund

A special benefit performance of Lucia on Dec. 16 was given for the Free Milk Fund for Babies. The cast was headed by Lily Pons, returning in fine form, for one of her rare "Met" performances. It included also Ferruccio Tagliavini as a fine-voiced and romantic Edgardo. The supporting roles were well sung. Felix Knight being a capable newcomer as Arturo. Others heard were Nicola Msocona, Thelma Votipka, Robert Merrill (the last a particularly vivid Enrico). Pietro Cimara conducted. N. T.

Irra Petina's Carmen

After an absence of several years, Irra Petina returned to the Metropolitan on Dec. 17 in the role of Carmen. Miss Petina's Carmen is a broadly conceived study in sensuality which attained some fine moments both vocally and in her characterization, notably in the card scene of the third act. But often, perhaps due to an obvious nervousness, the voice was rather hard and even sometimes coarse. Mr. Baum's Don Jose was sung with tender feeling and though the tenor has a lovely voice, much might be gained if he opened his mouth wider and let those ringing tones ring. The rest of the cast were the familiars with Nadine Conner as the appealing Micaela. Fourestier was again the conductor. A. L.

La Gioconda Joins Procession

The first La Gioconda of the season, Dec. 18, offered several commendable items in the singing line, with Daniza Ilitsch, in felicitous vocal form at many moments; indispensable Margaret Harshaw, as La Cieca; Risë Stevens, a Laura gorgeously costumed; Richard Tucker winning an ovation for his Cielo e mar; Leonard Warren, a splendid, sinister Barnabo; and Giacomo Vaghi, an impressive Duke. The generally good supporting cast included Hawkins, Baker, Davidson, Chabay, Oliviero, Kinsman. With the exception of intonation defects in several of the duet numbers, and bad ballet, this was excellent well-portrayed old-school melodrama. Emil Cooper conducted. M. C.

Ann Arbor Season Presents Notables

ANN ARBOR, MICH.—The University Musical Society has begun the season most auspiciously, according to Dr. Charles A. Sink, President. Thus far, ten concerts have taken place in Hill Auditorium. The season was opened by Karin Branzell, contralto, in her Ann Arbor debut, taking the place of Zinka Milanov, who was unable to return to America because of passport difficulties. Patrice Munsel made her local bow on a later date.

The third concert brought the Chicago Symphony Orchestra under its new director, Artur Rodzinski. The eminent conductor was not new to audiences here, for during his Cleveland regime he was heard several times with the orchestra from that city.

Daniel Ericourt, French pianist, was heard for the first time in the University City.

George Szell led his Cleveland Orchestra in a magnificently played Sunday evening event. He has conducted in this city on two previous occasions.

Other concerts to follow before the holiday recess included appearances by Set Svanholm, Metropolitan Opera tenor; the Westminster Choir under Dr. John Finley Williamson; Serge Jaroff with his original Don Cossacks; the Boston Symphony Orchestra in its 23rd Ann Arbor concert, conducted by Serge Koussevitzky; and two performances of Handel's Messiah, with Lester McCoy, conductor. The University Choral Union of 300 voices, a special orchestra of seventy players participated.

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NEW YORK CONCERTS: New Scores and Artists

Carnegie Hall

Menahem Pressler in Bow with Philadelphians

Eugene Ormandy and the Philadelphia Orchestra may take credit for introducing to the New York concert scene a new pianist of tremendous talent and promise, Menahem Pressler, 18-year-old Palestinian. His playing of Schumann's Concerto in A minor on Dec. 9 was outstanding for its poetic and lyric qualities. The piano sang at all times but, where required, the reading also had great dramatic power. Technically, Mr. Pressler answered every demand of his instrument.

A novelty was the first performance at these concerts of Samuel Barber's ballet suite Medea, Op. 23. The score, originally written for Martha Graham as Cave of the Heart, is the work of a master craftsman and makes an effective concert piece, designed mainly in black and white, but powerful and tender at the same time. It seems to this reporter, however, that it should not be separated from the stage action. The concert opened with a delicate and spirited reading of Haydn's Symphony No. 88 in G major.

H. W. L.

Mahler's Sixth Given American Premiere

Whether one is a Mahlerite or not, the first performance in America of Mahler's Sixth Symphony, given by Dimitri Mitropoulos and the Philharmonic Orchestra on Dec. 11, was an effort not to be easily forgotten for the sheer beauty and perfection with which it was imbued.

This symphony is a mixture of stylistic elements which, at first sight, may not seem integrated. But in none of his other works does the Faustean element of the composer become as evident as in this mammoth work. The two sides of his nature, one highly worldly, noisy and extrovert, the other incredibly introspective and sensitive, are revealed here. There are elements of Bruckner, the Austrianism of the Laendlers and its romanticism, but there are also pages which seem to describe a battle with a demon, a futile fight with fate and others of utter despair. The crashing A minor chord ending the symphony leaves the listener overwhelmed. The performance was greeted with a prolonged ovation.

After intermission, Oscar Levant played Gershwin's Piano Concerto in his inimitable style. The two works seem far apart, but they really have much in common. Both were written by composers for whom their Jewish inheritance was an integral part of their creative efforts.

H. W. L.

Philharmonic Plays Gould Work

The Philharmonic concert on Sunday afternoon Dec. 14, brought a repeat performance by Mr. Levant, Beethoven's Overture to Coriolanus, the Schumann

TWO SOLOISTS WITH LITTLE ORCHESTRA SOCIETY.

Left, Rosina Lhevinne, absent from the concert stage since the death of her husband, Josef Lhevinne in 1944, returned on Nov. 17, when she played Mozart's Concerto in F for Three Pianos and Orchestra with Vronsky and Babin in a concert of the group at Town Hall. (Photo by J. Abresch.)

(Right)

HARMONY PREVAILS as Benny Goodman (right) and Thomas Scherman, conductor of the Society, talk over a musical point before the Dec. 15 concert when Mr. Goodman appeared as soloist. (Photo by Ben Greenhaus.)

Symphony in D minor, No. 4, and the society's first performance of Morton Gould's lively Minstrel Show. D. B.

Copland's Third Symphony Led by Szell

The Philharmonic Concert on Dec. 18 was marked by the return of George Szell to the conductor's stand. Two major symphonies made up the program: Copland's Third Symphony and Brahms' Symphony in C minor, No. 1. Copland's fine Symphony has been discussed in these pages too frequently to need a renewed analysis. Mr. Szell's interpretation of the score was faithful and meticulous, stressing the bucolic nature of the composition, without neglecting the dramatic impact especially in the second and last movement. The performance was received with respectful applause.

In Brahms' First Symphony Mr. Szell impressed upon the orchestra every intention and nuance of his clearminded conception. Every detail of the score was attended to, but it was at times the concern of a discerning mind, rather than the loving, warm-hearted care of someone who was set afire by this unique masterpiece. H. W. L.

Yara Bernette in Third Appearance

Always an interesting artist, Yara Bernette in her third recital here on Dec. 5 again revealed superior facets of technic and style which are both individualistic and brilliant. Except for the slower passages in the Brahms F minor Sonata and the gentler of the Chopin Etudes, there was little in the pianist's program to draw heavily upon her emotional resources. Some pedal-clouding in the Bach-Liszt A minor Prelude and Fugue hampered complete clarity but the following Sonatina of Guarnieri Miss Bernette played with simplicity and evident understanding of design and meaning. The charming 18th century Sonatas by Mateo Albeniz and Padre Antonio Soler were transcribed from harpsichord to pianoforte with delightful rhythmic effect. M. C.

François Makes Recital Debut

On Dec. 7, Samson François, the pianist who had received such acclaim as soloist with the Symphony at the City Center a short while before, demonstrated that as a recitalist he is no less powerful. His Bach-Busoni Toccata and Fugue in D minor suggested the rolling and crashing of the organ as well as any percussion instrument could do. His Chopin B flat minor Sonata, Op. 35, was not as good, although played with unexpected delicacy, the Funeral March being rather mechanical and wanting in poignancy. Liszt's Etudes Transcendantes showed him again at home in a loudly reverberating mood, and Ravel and many encores gave him plenty of opportunity to display his personal idiosyncrasies. T. P.

Moiseiwitsch Returns After 13 Years

Brilliance was the keynote from first to last in the Benno Moiseiwitsch recital on Dec. 8, his first in this country since 1934. The pianist, in a program obviously planned along virtuosic lines —Bach's Chromatic Fantasie and Fugue, Liszt's Sonata in B minor, a Chopin group, Improvisations by Medtner, Toccata by Khatchaturian, two Rachmaninoff Preludes and, in a whirlwind finale, Brahms' Variations on a Paganini Theme —played to a packed house which accorded him ovations throughout.

There is no doubt that Moiseiwitsch retains the formidable technique necessary to carry off such a program, though one could wish that he had chosen a few numbers that required a little less awesome bravura to demonstrate his interpretive powers. A. L.

Zadel Skolovsky in Prokofieff Sonata

Zadel Skolovsky's piano playing shows an excellent technical equipment. He played the last movement of the Prokofieff Seventh Sonata on Dec. 10 with scintillating rhythmic drive, technical accuracy and well shaded tonal colors. Another showpiece of his virtuosity was Paganini-Liszt's Caprice in E flat major which he performed with the utmost delicacy and bravura, comparable even to the Horowitz rendition. An over-emotional approach, however, sometimes marred his Chopin interpretations. In Villa-Lobos' Choros No. 5, he again found a piece to show his rhythmic precision. The concert, which opened with Bach-Busoni's Organ Toccata in C major and Mozart's Sonata in A minor, closed with Liszt's Rhapsody No. 11 in a dazzling performance. H. W. L.

Jean Watson Stirs Hearers

From the first notes of the opening Mozart work, it was apparent that Jean Watson was in splendid voice on Dec. 12 and that this concert rated high honors in the season's listings. Opulent tonal body, intelligent contrasts in style and delivery were distinctive factors. In her florid singing, Miss Watson employed a somewhat detached-note scale which could have been more legato and, consequently, more brilliant without disrupting the fine, long-spun phrases at her command. Interpretative intensity was adequate, especially in the magnificently sung final song of Brahms' Vier Ernste Gesänge and in the gently emotional projection of the Massenet aria Il est doux. John Duke's settings of Edward Robinson poems were of pseudo-ballad type—the words having a clever twist to which the singer did full justice with impeccable diction. George Troville played excellent accompaniments, although slightly under the dynamics indicated by the artist's voluminous vocal quality. M. C.

Loyonnet in Recital

Paul Loyonnet, French pianist, presented an over-long program on Dec. 13 which included works of Couperin, Rameau, Scarlatti, Bach, Beethoven, Chopin, Fauré, Debussy and Ravel. Loyonnet, who last season made a spectacular New York debut, again divulged his eminent pianistic qualities which, if

(*Continued on page* 18)

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Community Concert Service Has Annual Conference

HELEN JEPSON POURS TEA
for a group of Community's Organization Directors at her party at the Dorset Hotel. L. to r., Robert Mabley, Donald Higinbotham, James Wolfe, Miss Jepson, Donald Andrews, John Thayer, and Clement Kiefer.

ORGANIZATION DIRECTORS AND EXECUTIVES
of Community Concert Service at Steinway Hall. The Community Concert staff has been more than doubled in the past year. Seated at direct center in the third row are Ward French, president of Community Concerts, and Robert Ferguson, vice-president. Vice-president Arthur L. Wisner, due to illness, was not present when the photograph was taken.

BUFFET SUPPER PARTY
given by the piano team Appleton and Field at Essex House. Seated, Miss Appleton, David Ferguson, Community's Pacific Coast Manager, Mr. Field, and Lucile Thompson. Standing, l. to r., Marion Sistare, Robert Stafford, Amelia Sperry.

AT "JIMMY" MELTON'S PARTY
in Westport, Conn., guests take time out from a tour of his museum of old cars.

Some Scenes During Festive N. Y. Weeks

ENJOYING A GOOD JOKE.
Mac Morgan and Hollace Shaw evidently were doing so with Joel Kimball (left) and Jack Howells (top right) at a party given by Miss Shaw and Mr. Morgan at the Lotos Club.

INFORMAL SONG FEST.
Community Organization Directors James Cunningham, Norma Olson, and Jerry Devlin, join voices with the Revelers at the latter's party at the Lotos Club.

The 18th annual conference of the Community Concert Service, held in New York, Dec. 1 through 19, also marks the 25th year of organized audience promotion for Ward French, president of Community Concerts, and pioneer in the development of the organized audience movement.

At the meetings held at the Lotos Club, Mr. French traced the growth of this new movement toward music in the U.S., Canada, Newfoundland, and now, Mexico, from its inception in the early 1920's through the formation of Civic Concert Service in 1925, with Dema A. Harshbarger as president and Mr. French as vice-president, and on through the establishment of Community Concerts in 1930, of which Mr. French has been president to the present time.

Mr. French told his story to his staff of 60 organization directors, a staff that has been more than doubled this past year. "Each year has seemed to be the ultimate in accomplishment at the time," Mr. French told his listeners. "Then along comes another year which so far outdistances the last that it makes us wonder where it will lead! Last year we announced a grand total of 529 towns and cities presenting Community Concerts. This year we have added 300 more to the list for a total of 829 towns and cities operating under Community Concert's banner of "music for enjoyment."

French Tells of Plan's Success

Mr. French put special emphasis upon the fact that "it is not just the mechanics of the Organized Audience Plan, the no-profit, no-loss feature, that has been responsible for its overwhelming success, but rather a new approach to music—for enjoyment rather than for analysis." Mr. French observed that, in Chicago, a great department store was established on the assumption that "the customer is always right." He could never understand why, in concert presentation, the customer was so often considered to be wrong. He emphasized that most of the success of Community Concerts must be attributed to Community's policy that "the listener is always right," and must be given music to enjoy rather than music to be digested as mental food.

One of the highlights of last year's conference was the addition of Juarez, Mexico, to the Community Concert Association. At this year's conference, it was announced by Ben Lobdill, Community's Western manager, that there are now ten Mexican cities in operation with two more scheduled to hold their campaigns in January. The towns are Juarez, Chihuahua, Mexicali, Hermosillo, Mexico City, Puebla, Torreon, Monterrey, San Luis Potosi, and Guadalajara. This has long been a dream of Mrs. Hallett Johnson whose home is in El Paso, and she has worked hand in hand with Mr. Lobdill for its achievement.

Mertens Surveys Foreign Field

An interesting fact was brought to light at the opening luncheon of the conference by Andre Mertens, head of Columbia Concerts' foreign division. In a recent survey, Mr. Mertens found that there were less than three hundred concert audiences in the entire world outside the North American continent. In comparing this with the 829 Community Concert towns, it would seem conclusive proof that the North American continent is today the foremost music center in the world.

During the eighteen days of the conference, the Community Concerts staff heard over ninety artists in Carnegie and Town Hall concerts and in informal gatherings at the Lotos Club, attended daily meetings to outline plans for the coming season, and were entertained at parties by many of the artists. Stimulated with new ideas and by the great music they have heard during the conference they have returned to their various stations throughout the continent imbued with their purpose to bring a "Carnegie Hall to Every Town."

Music Groups Hold Meetings in Boston

One of the largest music conventions of the year took place in Boston in the final week of December, when the Music Teachers National Association met for a four days' session. There were also, as usual, a number of other groups which had their meetings during the same period—the National Association of Schools of Music held its annual important deliberations, the American Musicological Society, the National Association of Teachers of Singing, the College Music Association (latest of the groups to join in the sessions); the National Music Council had its annual meeting and luncheon in that city.

An important musical event of the period was a special concert by the Boston Symphony Orchestra, under Dr. Serge Koussevitzky. Another group to appear in musical programs was the Kroll Quartet. A program of American chamber music was sponsored by the Elizabeth Sprague Coolidge Foundation of the Library of Congress.

A report of the sessions will be published in the next issue of the Musical Courier.

AUSTRALIA Greets Visits Of Artists

Sydney, N.S.W.

Sponsored by the ABC, Australia has enjoyed its first nationwide Youth Week of music, drama and talks by leading young artists. Youth from all the States were represented and programs relayed throughout Australia.

Eugene Goossens conducted the Sydney Symphony Orchestra—and also commented on each number—in the third of the series of Youth Concerts, the age limit of the players being 25 years. The audience gave unabated and enthusiastic applause and recalled the conductor many times.

Dr. Floyd of Melbourne in his Music Lovers' Hour offered a program of works written during the youth of great composers. Bernard Heinz conducted the Melbourne Symphony in the first of the Youth Concerts; the Hungarian tenor Miklos Gafni (from America) was soloist and the vast audience's keen appreciation was demonstrated by rousing applause.

Rafael Kubelik Is Guest

In his eight weeks' tour as guest under the direction of the A.B.C., Rafael Kubelik, conductor of the Czech Philharmonic Orchestra in Prague, was acclaimed in all the capital cities. Each of the programs included works by Czech composers—Dvorak's Symphony in D minor, Carnival Overture; Legend and Dances; Martinu's Symphony No. 4; Mica's Symphony in D major; Ridsky's Scherzo; Suk's St. Wenceslas Choral for strings; Smetana's symphonic poem, Richard III; and Bartered Bride excerpts. Many of these works were new to the audiences.

Goossens Leads Wagner List

Eugene Goossens presented an all Wagnerian program at the Town Hall. This was the first function held to inaugurate the Benevolent Fund for the members of the Sydney Symphony Orchestra. He also led the fifth of the Adelaide Symphony Orchestral Concerts.

Newcastle's 150th Anniversary

Newcastle, the largest Australian industrial city, celebrated its 150th anniversary recently, and music was included in the 16 days' activities. Mr. Goossens, interested in railway engines, travelled there with the driver of the Inter-City Express, to conduct the Sydney Symphony Orchestra at the Century Theatre. The Grand Ball Championship attracted competitors from all the States, and from Auckland and Wellington, New Zealand, the Waterside Junior Bands travelled by air to compete. The Eisteddfod was popular and successful.

Newcastle has planned a National Memorial, and $20,000 has already been donated to erect a building which will contain a hall to seat 2,000, a second one for chamber music, a conservatorium with studios, and a Municipal and Children's Library.

Vivian Della Chiesa Sings

Under the direction of J. & N. Tait, Vivian Della Chiesa, American soprano, gave her first concert at the Sydney Town Hall, when she presented an interesting program which revealed the natural beauty of her voice and her excellent diction. In the six concerts given here her programs included works of English, French, Italian and Spanish composers. William Sumners, as associate artist, gave fine support.

Charles Gray, bass player of the Boyd Neel Orchestra during its tour of Australia, and New Zealand, has returned to Sydney to join the Sydney Symphony.

Mendelssohn Festival

A Mendelssohn Festival to commemorate the centenary of the death of the composer was arranged by the ABC. Selections from oratorios, symphonies and chamber music were heard in concert and studio broadcasts. The festival opened in Brisbane in the City Hall with a concert by the Queensland Symphony Orchestra conducted by Farnsworth Hall. In Melbourne organ recitals were offered by Claude Monteith followed by piano recitals and chamber music. In Sydney the Hulstone Choral Society and the Sydney Symphony Orchestra gave a performance of The Hymn of Praise and the Sydney Singers, conducted by Albert Keats, part songs. The festival closed with Elijah offered by the Queensland Symphony Orchestra and the State and Municipal Choir conducted by John Farnsworth Hall. Portions of each program were relayed through a national network.

Artists listed to appear under the direction of the Australian Broadcasting Commission for 1948 Celebrity Season have been announced: Eileen Joyce, pianist; Ginette Neveu, violinist; Paul Kletzki, conductor; Erna Berger, soprano, and Jacob Lateiner, pianist.

ELIZABETH PLUMMER.

CANADA Sees Musical Renaissance

By JOSEPH A. WHITMORE

Toronto

The current season has seen the full-time resumption of concert activities throughout Canada. This correspondent has just returned from a trip to Western Canada, and has heard concerts in Vancouver, Victoria, Calgary, Edmonton, Regina, Saskatchewan and Winnipeg. All of these centres are most active, especially Saskatchewan, and Manitoba, where opportunity is being provided for young Canadian artists to "display their wares" to the Canadian concert-going public.

The Opera School of the Royal Conservatory of Music of Toronto recently opened for the 1947-48 season. Among the plans announced were the presentations of Humperdinck's Hansel and Gretel in December at Eaton Auditorium, and Johann Strauss' Fledermaus and Smetana's Bartered Bride during a week of opera in May.

Opera Series by La Scala Forces

A week of opera was presented in Massey Hall (Madame Butterfly, Il Trovatore, Carmen, Rigoletto, Tosca and Lucia) by the Philadelphia La Scala Opera Company under the management of Francesco Pelosi. Conductors were Giuseppe Bamboschek and Victor Trucco. The cast included Richard Bonelli, Violetta De Freitas, Frederick Jagel, Anna Kaskas, Eugene Conley, Walter Cassel, Lillian Marchetto, Herva Nelli, Enzo Mascherini, Winifred Heidt, Eva De Luca, Roman Vinay, Hilde Regianni, June Kelly, Giuseppe Giribaldi, Bruno Landi, John Ciavola and Ugo Novelli among the list of principals. The orchestra received praise for the contribution it made to the most enjoyable series.

Two famous male choruses were heard in Toronto recently—the Jaroff Don Cossacks at Massey Hall and the De Paur Infantry Chorus at Eaton Auditorium.

An interesting recent event was the recital of Norah and Geza de Kresz (formerly of the Hart House Quartet) at Eaton Auditorium. This musical couple recently returned from a ten-year period in Budapest, where they experienced many hardships during the war.

Grainger at Proms

The last three Promenade Symphony Concerts of the season were presented. One of Canada's outstanding young artists, ten-year-old Patsy Parr, played a Mendelssohn piano concerto with the orchestra, and solos which included several of her own compositions. Another Prom Concert brought Percy Grainger back for his annual visit as soloist with the orchestra. A third featured Irra Petina, mezzo-soprano star of Song of Norway and again of the Metropolitan. The conductors for these three concerts were, respectively, Lucio Agostini of Toronto, Victor Kolar of Detroit, and Fritz Mahler, conductor of the Erie, Pa., Philharmonic Orchestra.

Appointed to Peabody

George Hurst, the first student of composition, graduated from the Senior School of the Royal Conservatory of Music of Toronto has been appointed to the Peabody Institute of Music, Baltimore, whose director, Reginald Stewart, was formerly of Toronto. Mr. Hurst, born in Scotland, came to Canada at 14, and studied at the Conservatory. In 1944 he was awarded the $750 composition scholarship given by the Composers, Authors and Publishers Association of Canada.

Canadian Iottings

Lily Pons sang in Toronto at Massey Hall and in Montreal a few days later. Her accompanist was the noted composer and coach Frank LaForge. . . . The Jaroff Don Cossacks sang in Montreal on two recent days, presented by Canadian Concerts and Artists, Inc. . . . Les Concerts Symphoniques opened their season in Montreal recently. Half the works to be played during the season are of composers from the present century, ranging from Elgar and Sibelius to Prokofieff and Shostakovich. . . . The Montreal Women's Symphony, conducted by Ethel Stark, left Montreal five days after their opening concert to make their debut in New York's Carnegie Hall. A Canadian tour is anticipated after their first appearance in Toronto on Dec. 1. . . . Jeanne Pengelly, one of Canada's outstanding sopranos, gave a stirring recital in Eaton Auditorium, assisted by David Oucherlony, organist. . . . Dorothy Johnson, pianist, was heard in an interesting debut piano recital in the same hall. Although she has toured Quebec, this was her first public appearance in Toronto. Her program was well received by a large audience.

Rachmaninoff Fund Holds Test

At the fifth and final regional competition in the Rachmaninoff Fund's Second Piano Contest, held in Dallas, Tex., on Dec. 6, three contestants received honorable mention, but no one was named regional winner. The three are Herbert Rogers of Wichita Falls, Tex.; Barbara Jane Steinbach, of Chula Vista, Calif., and Agnes Niehaus-Bowman of Los Angeles. Both of the California contestants were from the Los Angeles region, which sent its entrants to the Dallas competition. Judges were Antal Dorati, conductor of the Dallas Symphony; Boyd R. Ringo of the University of Tulsa, representing the local region; Gita Gradova of Chicago, Wiktor Labunski of Kansas City, and Abram Chasins of New York, national judge.

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Rome Prize Fellowships for 1948-49

An award in musical composition will be included among the 14 fellowships for mature students and artists capable of doing independent work, lately announced by the American Academy in Rome. These fellowships will be allotted on evidence of ability and achievement, and are open to any citizen of the United States for one year beginning Oct. 1, 1948, with a possibility of renewal. Each carries a stipend of $1,250 a year, transportation to and from Rome, studio space, residence at the Academy if desired, and an additional travel allowance depending on costs in Europe. All applications must be received by Feb. 1, 1948. Requests for details should be addressed to the Executive Secretary, American Academy in Rome, 101 Park Avenue, New York 17.

Electronic Carillon Placed on Empire State Building

A powerful electronic carillon operated from a 61-note keyboard in the Empire State Building in New York was dedicated on Dec. 19. The console is installed in the building's 86th floor observatory.

Alternating at the keyboard in a series of daily carol recitals during the holidays were Prof. Arthur Bigelow, of Princeton; Dr. Alexander McCurdy, of the Curtis Institute; Dr. Kamille Lefevere, of Riverside Church, New York; Bryan Barker, of Mercersburg Academy, and Andrew Tietjen, of Trinity Church, N. Y.

CUBA Castro Takes Up Baton

Havana

With Juan José Castro on the podium, the Philharmonic Symphony Orchestra of Havana inaugurated the music season in this city with two concerts in the Auditorium Theatre. The new permanent leader, whose magnificent performance as guest conductor last year was so well remembered, received a warm welcome from his men and the large audience.

The program for the concerts included three Bach Chorales transcribed for orchestra by Mr. Castro, the Symphony No. 39 by Mozart, excerpts from Wagner's Götterdämmerung and Tristan und Isolde (with Kirsten Flagstad as soloist) and the Moussorgsky-Ravel Pictures from an Exhibition. Mme. Flagstad justified her reputation in both occasions and was recalled many times. Mr. Castro's performance of the Moussorgsky-Ravel was particularly impressive.

These concerts marked the beginning of a different phase in the career of the organization, now under a new patronage headed by Dr. Armando J. Coro, enthusiastic benefactor of the institution.

As a tribute to Manuel de Falla on the first anniversary of his death, the new conductor chose for the second pair of concerts several works of the famous Spanish composer. Castro's own composition, El Llanto de las Sierras, written in memory of de Falla and heard for the first time in Cuba, made an excellent impression. The list included fragments from La Vida Breve, El Amor Brujo and El Sombrero de Tres Picos. A novelty was the Balada de Mallorca for a cappella chorus based on Chopin's Second Ballade, written by de Falla at Valdemosa, the famous monastery on the island of Majorca where Chopin lived.

Soloist in La Vida Breve was the Cuban soprano, Ana Maria Relaño, who was cordially applauded. The Philharmonic Chorus, trained by Paul Czonka, was also well received. Castro's readings were a demonstration of his penetration of the intentions of the composer.

HUBERTO DE BLANCK.

Fourth International Contest For Geneva

GENEVA, SWITZERLAND.—After the success of the 3rd International Competition for Musical Performers in Geneva, in which there participated 254 candidates belonging to 30 countries, the organizing committee has decided to carry out another in 1948. This is to take place from Sept. 20 to Oct. 3 and will comprise the following categories: singing, piano, violin, viola, flute and horn. Young artists, between 15 and 30 years, from all countries may compete. Money prizes amounting to 12,000 Swiss francs are planned. Inquiries may be addressed to the Secretariat of the International Competition for Musical Performers, Conservatory of Music, Geneva, Switzerland.

Eula Beal

CONTRALTO

- ***As soloist with San Francisco Symphony, Pierre Monteux conducting.***

  Gave a masterly account of her role.

  San Francisco Call-Bulletin, May 3, 1947

- ***As soloist with Los Angeles Philharmonic, Alfred Wallenstein conducting.***

  A contralto of unusual interest...Delivered her arias with dignity, genuine artistry and sound interpretation.

  Pacific Coast Musician, Feb. 1, 1947

- (Headline) Capacity Crowd Cheers
  A truly great voice, unshakable calm and an innate dignity and reverence for the music.

  Los Angeles Times, Jan. 17, 1947

- From a point of sheer artistry, Eula Beal was outstanding! Not in our experience have we heard a contralto voice the equal of hers.

  Salt Lake Desert News, April 29, 1947

- (Headline) Concert Artist Captivates Large Audience
  The concert series reached a high note of artistry with the appearance of Eula Beal.

  The Jackson Sun, April 15, 1947

(HEADLINE) EULA BEAL SCORES IN RECITAL...

The recital must be reckoned as the most important given so far this season by a vocalist unheard here before. Could at once take rank among the leading artists in her field. Her musicality and the depth of expressiveness of her singing scored heavily with the audience in a program well devised to make known the various facets of her artistry.

THE NEW YORK TIMES, November 17, 1947

MANAGEMENT

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Marks Levine, Director, Concert Division
Alfred H. Morton, President

THE DANCE

By ROSALYN KROKOVER,
Dance Editor, Musical Courier

The unusual event of the final week of Ballet Theater's four-week engagement at the City Center did not take place on the stage, but in the orchestra pit. On Dec. 13 at the matinee performance, George Balanchine, the choreographer, took over Max Goberman's baton and conducted the orchestra for his new ballet, Theme and Variations. This little *tour de force* was not only unannounced, it was also unrehearsed. It probably marked one of the few times an orchestra was ever conducted by a choreographer—in our time, at least.

Balanchine, of course, is a trained musician. He studied piano, composition and theory at the Conservatory of Music at St. Petersburg before he joined the Diaghilev company. And even today he not only plays the piano well but makes his own piano reductions of orchestral scores which he chooses to choreograph. Therefore it was not such a surprise that though it was his first attempt at conducting, it was a complete success. He was re-engaged, as the saying goes, for the closing performance of the season on Dec. 17.

The other off-stage item was the marriage of two of the younger members of the company—Ruth Ann Koesun and Eric Braun—on Dec. 11.

Summary of Season

Ballet Theater's season, as a whole, was not up to the high standard set by this company. This is to be expected when there is as big a turn over in personnel as Ballet Theater has had in the last several seasons. It is about time, too, that the management began to worry about freshening up some of the sets.

Alicia Alonso, Nora Kaye, Igor Youskevitch, Hugh Laing and John Kriza, are still the backbone of the company. Each is an artist in his own right, with a definite personal style. Of the younger dancers, Barbara Fallis is coming along technically, although she still hasn't developed to any great extent stylistically. Diana Adams, Ruth Ann Koesun, Melissa Hayden, Norma Vance, Cynthia Riseley, Zachary Solov and Eric Braun are making commendable progress. A newcomer, Mary Burr, made quite a showing in Jardin aux Lilas, replacing Alonso. However, the corps de ballet is not the strong ensemble it used to be. Not only do some of the dancers seem to lack experience, but what is worse, they are technically insecure.

Nevertheless Ballet Theatre is still a fine company with an excellent repertoire, and when it opens its spring season at the Metropolitan Opera House these minor weaknesses should be corrected.

Bird, Chen and Cunningham Give Concerts

On the afternoon of Dec. 14 Dorothy Bird and Silan Chen shared a program presented by the Y.M.H.A. Dance Center. This was Miss Bird's first concert appearance in quite a while. During the interval her time was spent on Broadway and teaching. It is, therefore, only natural that she would be somewhat ill at ease. By far her best dance was Woman By the Sea, set to a Villa-Lobos disc from the Seréstas album sung by Jennie Tourel. It had an imaginative stage setting and a moving dramatic quality that was completely absorbing. In her final number, Songs of the Hill-Country, based on lyrics collected by John Jacob Niles, Miss Bird revealed a talent for delivering lines. The accompanist was Donald Marsh.

Silan Chen, the Chinese dancer, has been influenced by virtually every school of dancing and her works were based on a wide range of titles—from a Chinese Partisan to a Self-Portrait in Acid and on Seeing Too Many Psychological Movies. Her accompanist was Geraldine Shuster.

Cunningham at Hunter

On the evening of Dec. 14, Merce Cunningham gave an elaborate concert at the Hunter College Auditorium. He was assisted by the dancers Virginia Bosler, Olga Lunick, Dorothy Berea, Shirley Broughton, Mili Churchill, Eleanor Goff, Sara Hamill and Judith Martin. The musicians were Lou Harrison, flutist, as well as, composer and conductor of several of the numbers; Roma Ball, bassoon; Raymond Ojeda, trumpet; Phil Shapiro, violin; Anahid Ajemian, cello; Nellis Delay and William Masselos, piano.

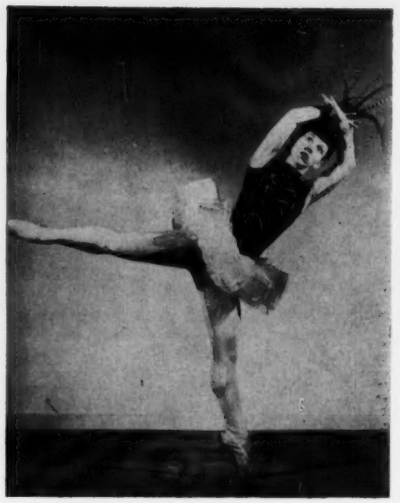
The program consisted of old and new works: The Open Road (1947), Root of an Unfocus (1944), Mysterious Adventure (1945), The Princess Zondilda and her Entourage (1946), and Dromenon (1947). Mr. Cunningham has great potentialities as a dancer, but his choreography, essentially intellectual, limits him to such a degree that his work tends toward monotony. The two new pieces gave no indication of veering away from that dangerous trend. Even his choreography for the women in Dromenon had a cold, calculated lifeless quality.

Dance News

Plans are under way for Martha Graham's two-week winter season on Broadway in January. . . . The Exotic Ballet closed its New York season on Dec. 18 since the Company, under the direction of La Meri, is going on tour right after the first of the year. . . . The Choreographers' Workshop presented works by Patricia Casey and Doris Luhrs, Jack Beaber, Kay Raphael, Romola James, Loukia and Kenneth Davis for its December program. Four performances were given.

Vela Montoya at Ethnologic Dance Center

Vela Montoya gave a program of Spanish dances on Dec. 16 at the Ethnologic Dance Center assisted by pianist Narcisco Figueroa and guitarists Frederico Rubio, V. Bobri and G. d'Alessio. Miss Montoya is a neat technician, although on this occasion her dancing lacked the intensity and fire that one associated with this type of work. She offered a wide variety of dances and was particularly successful in her final number, Los Piconeros.



IVA KITCHELL IN "THE TALE OF A BIRD," a new dance creation to be presented at the Ziegfeld Theater, New York, on Jan. 11. Other dances to be premiered at Miss Kitchell's concert are Portrait of a Hostess, and Bacchanale As Seen at the Opera. The dancer leaves for a coast-to-coast tour immediately after her New York concert. (Photo by Dwight Godwin.)

Available Material for Teaching and Programs

This is the time of the year when local dancing teachers are beginning to concentrate seriously on their spring programs. The students are well in their stride and the teacher is aware of the capabilities of the individuals and just about how much progress will be made by the time the annual spring recital rolls around.

The music publisher, J. Fischer and Bro., have an extensive list of choreographic publications suitable for students' recitals as well as for the classroom. Each is complete with music and illustrations, as well as measure-by-measure and step-by-step description. The dances range from rhythmic, *à la* Duncan, to ballet by Fokine. There are four volumes with music by Louis Horst —Rhythmic movement, with exercises by Portia Mansfield; Rhythmic Design, with choreography by Portia Mansfield and Charlotte Perry; Correctives in Dance Form (divided in two books—Individual Exercises and Crescendo), also by Portia Mansfield. Then there is an Educational Dance Series by Lucile and Agnes Marsh, with ten graded dances set to Schubert Waltzes arranged for piano by Guy Maier. These are all in the interpretative school.

For those interested in character dances of a pseudo type there is a series choreographed by Claire Lea and Richard Stuart. They are mostly duets and are entitled White and Green Jade, In the Spanish Mode, Mariposa Negra and From the Gay Nineties. All of the music is by René Corday and the detailed drawings are by Felicia Sorel.

Dance Dramas for the Young

There is also a drama dance series by Miriam Marmein, set to music by Leon Theodore Levy. The compositions are The Week's Work, Priscilla and John Alden, and Simple Simon and the Fairies. They are for solo, duet and group, respectively. The Feast of Raymi, a Peruvian play for children by Charlotte Perry, has music by D. H. Decker and is more elaborate in detail than the Marmein sketches.

The original version of the Dying Swan by the famous choreographer, Fokine, is also available. It has a detailed description of every movement plus thirty-six photographs of Vera Fokina depicting the postures and position of the body for specific measures. This is the dance that Pavlowa made so famous and for the past several years has been in Markova's repertoire in this country.

Pressler Booked for 3 Years With Philadelphians

As a result of Menahem Pressler's debut appearance with the Philadelphia Orchestra under Eugene Ormandy, the 19-year-old Palestinian pianist has received a three-year contract, according to a telegram received by Arthur Judson at Columbia Concerts from Harl McDonald, manager of the Philadelphia Orchestra Association. The only other artist so honored was William Kapell.

Korn to Conduct in Paris And in London

Richard Korn, young American conductor, has just arrived from a European tour where he conducted in Paris, Brussels and Prague. He will return to the Continent in May to conduct two concerts with the Société des Concerts du Paris and on the 23rd of the same month he is to conduct the London Symphony at Covent Garden.

Strok Engages New Artists For U. S. Appearances

A. Strok, who returned from an extensive trip abroad recently, has engaged several artists for appearances in this country. Among them are two prominent English pianists—Moura Lympany and Solomon—the composer-pianist, Alexandre Tcherepnin and the Chinese pianist, Lee Hsien Ming. Mr. Strok is also conductor Richard Korn's European representative.

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CONCERT SEASON RESUMES IN HOLLAND

By FRITS NOSKE

The Hague

Details have been published of the International Music Contest which will be held at the seaside resort of Scheveningen, near The Hague, from May 19 to 29 next. The competition has been organized by Philips Radio, Eindhoven, in cooperation with the Maatschappij Zeebad Scheveningen.

Young artists between 15 and 30 years of age may participate, and the jury will be composed of noted musicians from various countries. Sections will be devoted to singing, violin and piano.

Three first prizes of 2,000 guilders and three second prizes of 750 guilders as well as medals will be awarded. All candidates who have passed the elimination stages and are allowed to compete in the finals will receive certificates. The three first prize winners will be heard as soloists in gala concerts to be given at Scheveningen and Amsterdam following the contests. A European tour will also be organized for the three "laureates." Philips Miller recordings will be made during the trials.

All those desiring further information may receive it by writing to the Contest Secretary, Dr. G. de Koos, Noordeinde 62a, The Hague, whose cable address is Musikos.

Review of 1947 Festivals

Since the summer season at Scheveningen is growing in importance, it will not be amiss to sum up at this time some of the principal events which took place in 1947 at that place and in Amsterdam. As was reported early in the year, the festival weeks, "High Arts in the Lowlands," included three gala performances of Strauss' Der Rosenkavalier at the Kursaal, staged by Dr. Lothar Wallerstein. The Utrecht Municipal Orchestra under Wolfgang Martin, of the Metropolitan, played the accompaniments. The casts were headed by Kritz Krenn, Hilde Guden, Maria Stanley, Anny Konetzni and Dagmar Herman.

Many gala symphony concerts were conducted by Sir Adrian Boult, Otto Klemperer, Pedro de Freitas-Branco, Eduard van Beinum, Willem van Otterloo, Ignaz Neumark and Allard de Ridder. Both the Amsterdam Concertgebouw and the Hague Residentie Orchestras appeared. The conducting of Leonard Bernstein with the latter ensemble was memorable, as was his playing of the Ravel Piano Concerto. He presented also the Fifth Symphony of Shostakovich and Stravinsky's Fire Bird suite.

A second event of importance was the Continental premiere of Benjamin Britten's comic opera, Albert Herring, by the English Opera Group as well as a repetition of his The Rape of Lucretia (which had been premiered here by the Wagner Society of Amsterdam).

Winter Season Opened

After a month of rest, the Concertgebouw and the Residentie groups began their winter seasons with interesting programs. At the first event of the latter ensemble, Andres Segovia was the soloist, playing two Concertos for guitar and chamber orchestra especially written for him by Castelnuovo-Tedesco and Manuel Ponce.

At the second subscription concert under Frits Schuurman, the American pianist William Kapell was the soloist in Rachmaninoff's Third Piano Concerto. His playing won storms of applause. Bartok's Concerto for Orchestra was another feature.

The third concert was devoted to Scandinavian music, and included the Third Symphony of Hilding Rosenberg (Sweden), the Canto Rivoltoso of Harald Saeverud (Norway) and the Theme with Variations by Irgens Jensen (Norway).

The Netherlands Opera has improved greatly, and its performances of Carmen and Tales of Hoffmann have won particular attention.

Amsterdam

The music season in Amsterdam is in full swing, and not an evening goes by without an important concert, sometimes several. The Concertgebouw Orchestra has been playing lately under the baton of various guest conductors, the most notable being Bruno Walter, who enjoys enormous popularity. At his last appearance he enchanted our ears with Mendelssohn's Overture to the Midsummer Night's Dream, and the First Symphony of Mahler. Artur Rubinstein was the soloist and played the E minor concerto by Chopin with his well-known brilliancy and musical mastery.

On a recent Thursday evening Henri Tomasi led the orchestra, and gave to his reading of Schuman's Manfred, Trois Danses pour Orchestre by Maurice Duruflé and Ravel's Valse, a warm-blooded, titillating quality. Edwin Fischer played Mozart's Concerto in C, as well as the Concert Rondo in D with much delicacy and a finely felt sobriety which won him an enormous ovation.

Among the pianists recently heard in recital, two made an especially deep impression. Hedy Schneider revealed herself as a gifted young woman with an unaffected, warm naturalness. This was apparent in Mendelssohn's Serious Variations in F, in the Fantasy by Schumann, and in shorter items. Only in Bach's Italian Concerto did she fail to show that impeccable exactness and style required in this master work.

George Pazman, from Budapest, is a pianist of an entirely different calibre, having all the earmarks of the former "wonder child." He is equipped with a fabulous technic, with which he could joyfully revel in works like Beethoven's "Waldstein" Sonata, Chopin's B flat Sonata, and a group of brilliant pieces by contemporary Hungarian composers. These last had no important musical worth, but fascinated because of their technical demands, which were nothing short of phenomenal. Mr. Pazman proved himself, however, to be a serious artist, in Mendelssohn's Variations and in a joyous Sonata in C by Mozart.

The Winterthur String Quartet gave a recital in the Bach Hall, and showed a splendid homogeneity and fine tone in their ensemble. They played quartets by Beethoven, Martinu and Schubert (Death and the Maiden).

The trio composed of Schnabel, Szigeti and Fournier filled the big hall of the Concertgebouw. Beethoven, Brahms and Schubert formed its fare, and the perfect mastery displayed by these three great artists found its response in a delightful audience.

EVELETH IDE.

THE RESIDENTIE ORKEST

of The Hague, with its first conductor, Frits Schuurman. This orchestra has toured since the war.

Concert Management De Koos Books Artists for Holland

For the season 1947-48 the Concert Management Dr. G. De Koos, The Hague, Holland, has engaged 30 prominent artists to appear with the Concertgebouw Orchestra in Amsterdam, the Residentie Orchestra, The Hague, the U.S.O. in Utrecht and elsewhere, and in the management's own subscription series of concerts in Amsterdam and The Hague.

The artists are: Marian Anderson, Jeanne Behrend, Leonard Bernstein, Alexander Brailowsky, Elsa Cavelti, Nancy Evans, Zino Francescatti, Raya Garbousova, Desi Halban, Paul Hindemith, Hungarian String Quartet, William Kapell, Lener Quartet, Yehudi Menuhin, Nathan Milstein, Josephine de Nigris, Ricardo Odnoposoff, Verna Osborne, Paganini Quartet, Lily Pons, Gyorgy Sandor, Andres Segovia, Greta Skoog, Albert Spalding, Igor Stravinsky, George Szell, Jacques Thibaud, Patricia Travers, Helen Traubel, Alexander Uninsky.

Dr. De Koos is negotiating with artists for the Holland Festival in Amsterdam and Scheveningen, June 15-July 15. He is also secretary of the International Music Contest in Scheveningen in May, organized by Philips Radio, Holland, in cooperation with the Mij Zeebad Scheveningen. The Concertgebouw Orchestra during the same period celebrates its 60th anniversary, with Paul Hindemith composing a new work to celebrate the occasion.

N. Y. Philharmonic Student Endowment Fund Gift

The Philharmonic-Symphony Society of New York has received a gift of $5,000 for the Student Ticket Endowment Fund from Mrs. F. E. Barbour, of Canajoharie, New York, in memory of her brother, Bartlett Arkell. A gift of $13,000 from the late Mr. Arkell in January, 1946, was the nucleus of this fund, the proceeds of which are used for the purchase of tickets at reduced rates for the use of students in the public schools of New York.

INTERNATIONAL MUSIC CONTEST, SCHEVENINGEN

MAY 19-29, 1948

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The Hague, Holland, Noordeinde 62a (Cable Address: "Musikos," The Hague)

RADIO, TELEVISION:

By William A. Taylor, *Radio Editor*

THE GLOW OF A JOB WELL-DONE . . .

Ezio Pinza, bass of the Metropolitan Opera, hugs his daughter, soprano Claudia, after their joint broadcast on the Telephone Hour on Monday, Dec. 8.

Otello Broadcasts Are New Toscanini Triumph

Arturo Toscanini directed the NBC Symphony Orchestra (NBC, Sats., 6:15 to 7:30 p.m., EST), Dec. 6 and 13, with soloists and choruses, in a notable reading of Verdi's Otello. The broadcast made music history with a superb performance that for brilliance and vigor transcended Toscanini's previous operatic presentations with the NBC Symphony of Fidelio, La Boheme and La Traviata. In thrilling dramatic expression and musical perfection, the programs were magnificent revelations of the beauties of the Otello score, which seldom has been interpreted with such inspired eloquence.

In the second broadcast of the last two acts of the opera, Dec. 13, the soloists really came into their own, sharing equal honors with the orchestra, which was not wholly the case in the previous performance. Ramon Vinay's Otello took on a new power that was impressively dramatic and vocally inspired, with tonal coloring that was the epitome of vocal artistry. Herva Nelli was outstanding as Desdemona. She sang with touching simplicity and sincerity, and the lovely quality of her voice communicated with deep emotion the character of the tragic Desdemona. Her Salce, salce was a vignette of poignant appeal. Giuseppe Valdengo lived up fully to the previous admirable impression in the role of Iago. Nan Merriman, too, as Emilia sang impressively, and more than made the most of her small part vocally and emotionally. Virgenio Assandri as Cassio revealed style and finesse. Leslie Chabay as Roderigo, and Arthur Newman as Montano, were all important and capable adjuncts in the picture.

Considerable credit is due to Peter Wilhousky, who trained the mixed chorus; Edoardo Petri, coach of the Boys' Choir in the first broadcast, and Victor Trucco's overall contribution to the unity and coordination of the fine choral ensemble.

•

Not the least factor in the successful broadcasts of Otello was the part played by the National Broadcasting Company. The network deserves the deep gratitude of radio audiences for making the presentations possible as a laudable contribution, a purely public service project; and for continuing the Toscanini-NBC Symphony series on a sustaining basis.

The orchestra was augmented by 20 players, a chorus of 50 adults, and a boy's choir of ten. Instead of a normal week's rehearsal, the orchestra was rehearsed for three weeks, all on overtime rates, and the soloists are said to have worked with Toscanini for six months. The cost of the Otello production is estimated to have been easily in the neighborhood of $50,000 (the extra quarter-hour's time donated by the network was not included in the sum mentioned). A "straight" NBC Symphony concert, when the series was sponsored two seasons ago, cost approximately $10,000 for talent.

ROSALIA MARESCA,
soprano, who appears regularly on "Sunday Serenade" over WHOM. In addition, she has just completed a transcription with Giuseppe Valdengo for the "March of Dimes" campaign. Miss Maresca began her own sponsored program over WMCA, Dec. 20.

Kleiber Opens Series With NBC Symphony

Erich Kleiber conducted the first of four consecutive broadcasts with the NBC Symphony Orchestra, Dec. 20. Claudio Arrau, pianist, was the guest soloist in Weber's Concert Piece.

Kleiber served as guest conductor of the NBC Symphony two years ago for four concerts. Most of his activities recently have been in Cuba and South America. A review of his concerts will appear in a later issue.

Longines Symphonette Records New Album

An album of four opera overtures, those of Offenbach's Orpheus in the Underworld, Rossini's The Barber of Seville, Bizet's Carmen and Gershwin's Porgy and Bess, played by the Longines Symphonette (Mishel Piastro, conductor) and recorded for the Longines-Whittnauer Watch Co., sponsors of the broadcasting series for the ensemble, has been released for private distribution by the company. This is the sixth album the ensemble has made.

Composed of a selected group of some of the finest musicians obtainable, and through years of concerted playing under the leadership of Piastro, the orchestra has achieved an enviable reputation for technical fluency and tonal skill, that has won them an audience of millions of regular radio listeners. The new recordings maintain this standard of musical excellence.

Awards Made to Network Programs

The second annual radio awards of the American Schools and Colleges Association have been announced, following the completion of a poll of 150 educators and civic leaders. The blue ribbon went to network shows on the basis of consistent performance "in the interest of the advancement of public enlightenment and public service during the nine months ending June, 1947.

Winners and their categories were: NBC Symphony Orchestra, music; Truth or Consequence, audience participation; Juvenile Jury, children's; Theatre Guild, dramatic; CBS Is There, educational drama; Invitation to Learning, educational service; Meet the Press, forum; Counterspy, mystery; Professor Quiz, quiz, and Eternal Light, religious. Anton M. Leader, winner of the last year's awards for director, was chairman of the awards committee.

Radio Premiere of Reichhold Award Work

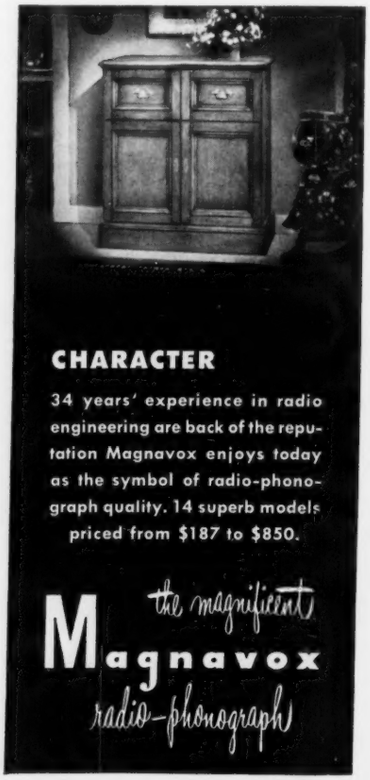
Karl Krueger conducted the Detroit Symphony Orchestra on WJZ-ABC's Sunday Evening Hour program (8:00 to 9:00 p.m., EST), Dec. 14, in the first public performance of Leroy Robertson's Trilogy for Orchestra, which recently won the Henry H. Reichhold $25,000 Symphonic Music Award for the Western Hemisphere. Mr. Robertson, who is head of the music department of the Brigham Young University at Provo, Utah, was on hand to accept the check and make a short speech.

To this listener at least, the musical embodiment and the ideas of the work were unoriginal and uninspired. As a whole, the score lacked form, vitality and impetus. If this composition was the best of all those submitted in the contest, it is indeed a most discouraging index of the creative abilities of our contemporary composers who aspire to write a symphonic work of musical worth and lasting significance.

Boston Symphony Offered For Cooperative Sponsorship

For the first time in the history of broadcasting, the radio programs of a major symphonic organization will be available for local sponsorship, when, on Tuesday, Jan. 13, the Boston Symphony Orchestra will be presented as a cooperative program by the American Broadcasting Company. The broadcasts will continue each Tuesday (9:30 to 10:30 p.m., EST).

ABC, in cooperation with the trustees of the Boston Symphony Orchestra, will extend to a select list of leading business and industrial firms an opportunity of joining in the sponsorship of the orchestra. To present the ensemble on the air as a sole sponsor would probably be beyond the financial ability of any individual local enterprise. But, under the new format, business leaders in all parts of the country can share in the presentation of the best in music, not only in their own community but on a nation-wide basis.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NEWS AND REVIEWS

Al Goodman, Maestro of Two Network Programs

Certainly one of the most hard-working batoneers along Radio Row is a gentleman who apparently works only on Sundays. He is Al Goodman, maestro of two network commercial programs, and he takes his orchestra through its paces each Sunday on CBS' Family Hour (5:00 to 5:30 p.m., EST) and NBC's Fred Allen Show (8:30 to 9:00 p.m., EST). Mr. Goodman's musical chores on the Allen program are accessory to the Muse of Comedy, but on his CBS show they reign supreme, and his job entails programming and arranging in addition to conducting Goodman is quick to tell you that all this takes from Monday to Saturday.

The smiling maestro has been with The Family Hour since its first broadcast in August, 1941. During this time he has accompanied three operatic stars, Gladys Swarthout, Patrice Munsel and, currently, Risë Stevens. The programs, as their large following attests, are a pleasant, easy-going combination of popular ballads, novelty arrangements and —to give them a dash of "purple and gold"—operatic arias for the program's distinguished stars. The programming has had to be carefully trimmed to suit not only the different voice ranges but the personalities of the singers.

In a radio interview awhile ago, Goodman was asked to describe his principles with regard to The Family Hour. He said: "I look upon it as a short concert, done in a straightforward manner, using familiar music and good singers. It's not opera, neither is it swing. When I lay out the show I keep in mind that it should be light and lively, but not noisy. I think of our listeners as having come in from a Sunday afternoon walk. They're in the mood for a little music before supper." (Since The Family Hour is moving to the 6:00 p.m. time on Sunday evenings, beginning Jan. 4, the listeners might enjoy it even during supper.)

•

Before Goodman decided some years ago to devote his energies entirely to radio, he could be found directing the orchestra for the opening night of many a successful musical comedy on Broadway. Some weary statistician recently calculated that he had directed over 150 first night performances. The producers and performers whom he served carry Show Business' most glittering names—the Shuberts, George White, Florenz Ziegfeld, Al Jolson, Eddie Cantor, Fannie Brice, Bert Lahr, etc. During some of the shows—Sinbad, The Student Prince, The Last Waltz, Blossom Time, Flyin' High, and others—Goodman was so much in demand that he would usually conduct the first week or so, and then hand over the baton to another conductor.

Many of these performances were given in the old Century Theatre on Central Park West, New York. The Shuberts sold it some years ago, and an apartment house was built on the site. Goodman now has his office on the ground floor, almost in the very spot that used to be "backstage." His office, especially at the end of the week, is bustling with activity, and no doubt Al has not far to go to become nostalgic.

He lives in a decorous apartment in the same building. His 12-year-old granddaughter is a Bach enthusiast, and somewhat to his distraction at times, insists on playing the master's music with the top of the grand piano open to the utmost, wringing from it the fullest sonority.

•

Goodman was born in Nikopol, near Odessa, Russia, the son of a cantor. He was introduced to his father's choir at the age of five, and music was an important part of his discipline. The family left that country at a time when famine and pogroms were devasting the country. They escaped in a farmer's wagon, which his father filled with vegetables and hay, the children being hidden underneath. (Al wryly comments that he has never been able to eat tomatoes since, having had to subsist on them during that long stretch to safety.)

The Goodmans settled in Baltimore. There, when he was old enough, Al obtained a voice scholarship at the Peabody Conservatory. One of his classmates at the time, John Charles Thomas, was studying orchestral conducting. The two musicians have since switched jobs, with considerable profit to both!

On leaving school Goodman obtained a job playing in a nickleodeon. He then joined with his brothers in a vaudeville act, and from this graduated to one of Milton Aborn's operettas as a chorus boy. He once argued fiercely with the producer about the poor quality of the conducting, and when faced with the acid comment, "Well, can you direct any better?" was forced to take up the baton. The experiment went off well, and the young musician stayed in the pit. (Goodman claims that his interest in improving the quality of the music stemmed not from the ambition to conduct, but a keen but vain desire to please the leading lady.)

After the show closed, Al worked for a music publisher. This job brought about a chance meeting with Earl Carroll, who induced him to collaborate in writing a show—So Long, Letty. While conducting "Letty" in Hollywood, Goodman met Al Jolson, who asked him to direct the music for Sinbad. Thus began a long association both in the films and before the footlights.

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CBC Presents New Type Of Program Series

The Canadian Broadcasting Corporation launched a new type of program service over the Trans-Canada network for Canadian listeners on Dec. 3 (7:30 p.m., EST). Once a week the entire evening will be devoted to programs stimulating, unusual and significant. It will offer works that are new or seldom heard on the air, the criterion being the interest and quality of the production.

This Wednesday Night program will regularly include good music by various groups of different sizes and kinds, and recitals by distinguished artists, Canadians as well as from other countries, who have acquired an international reputation. Another regular feature will be discussions on interesting questions.

The inaugural program began with orchestral music from Vancouver, conducted by John Avison. Then came an introduction to the new series by Arthur L. Phelps, Professor of English at McGill University; a Citizens' Forum on the topic, "Is National Planning a Threat to Democracy?"; the first performance of an original Canadian musical comedy, The Gallant Greenhorn, followed by a news roundup. It closed with a violin recital by Kathleen Parlow. If the first program is any criterion, Wednesday Night will prove to be a most successful venture.

RADIO NOTEBOOK

At a rehearsal of TOSCANINI'S production of Otello, the maestro pulled out a copy of Hamlet and read to the cast Hamlet's famous "advice to the players" as an example in Shakespeare's own words of how to act the Otello parts. . . . JOHN HOGAN, president of WQXR and WQXQ, on Dec. 5 at the 38th dinner of the Radio Club of America, was awarded the 1947 Armstrong Medal for important contributions to radio. . . . LEON BARZIN, music consultant for WQXR, stepped into the role of guest artist in appearance with WQXR String Quartet, Dec. 7. . . . FRANK E. MULLEN, executive vice-president of NBC, made honorary life member of the American Agricultural Association in Chicago recently. . . . JOHN F. ROYAL, vice-president of NBC, elected vice-president of the Television Broadcasters Association at the annual elections of the TBA, Dec. 11. . . .

ALFREDO ANTONINI conducted the radio premiere of Respighi's Il Tramonto with MONA PAULEE as soloist on the Dec. 14 broadcast of CBS' Invitation to Music program. Toccata, Bourée and Gigue by Scarlatti-Casella were also given first air performance. . . . MARIA KURENKO, soprano, sang two ancient Christmas carols from the Ukraine as guest soloist on CBS Gateways to Music program, Dec. 18. . . . Carols of Many Nations sung over CBS network by 40-voice choir of Cedar Crest College for Women, Allentown, Pa., Dec. 18, under the direction of WILBUR HOLLMAN. . . . The COLUMBUS BOYS' CHOIR of Columbus, Ohio, journeyed to Santa Claus Land, Santa Claus, Indiana, where they sang a program of Christmas songs over the CBS network, Dec. 20. . . .

A full hour's musical and dramatic presentation of the story of The Nativity, presented under the program title of The Joyful Hour, heard over the coast-to-coast Mutual network on Dec. 20. Airing featured at least 16 of the top personalities of screen and radio. . . . Radio premiere of Critics' Circle prize winning Symphony No. 3 of AARON COPLAND heard on N. Y. Philharmonic-Symphony program, Dec. 21, GEORGE SZELL conducting. . . . HALL JOHNSON CHOIR appeared on special broadcast over NBC, Dec. 24, 11:30 p.m., in program of carols and Negro spirituals appropriate to Christmas.

PICTURE OF A MAN FINDING THE LOST CHORD.

Al Goodman, veteran conductor of the Family Hour orchestra (CBS, Sundays, 5 p.m., E.S.T.), looks like this when the music at rehearsal is just right for him and for Risë Stevens, the Family Hour singing star.

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SILHOUETTES

By MARY CRAIG

ACTION!

Recently operagoers have had the experience of observing a major triumph in a world-famous opera house; but few of the hearers seemed to realize that the artist's success did not stem entirely from her vocal endowment, ample though it was. As a matter of fact, the singer repeatedly sacrificed tonal beauty to make some point of character-color, and deliberately utilized strong attacks and a half-speech quality that was tremendously effective—and this despite an inherently lustrous voice capable of surge and sweetness at will.

This singer, whose work is used here to illustrate a point of acting, had also the firm "stance," the wonderful economy in gesture and movement to emphasize the climactic moments, which are factors of an almost forgotten artistry.

Strangely enough, selectivity of gesture is only possible when the singer is completely selfless, controlled, but in character. And so many of the American artists with their sumptuous and glorious voices, singing with fine line and unexcelled musical intelligence, appear inhibited, "studio-bound," almost too self-conscious to release the full measure of their temperamental gifts in stage rôles.

They sing at so early an age—and, technically, so well—that there has been often no time set aside for intensive study of the *hows* and *whys* of dramatic movement. They have never been told that the lift of a finger may sometimes carry more weight than the waving of an arm; that to stand still, in rôle, may convey greater emotional impact than to scurry back and forth across stage, or to weave like an anguished worm!

If self-consciousness and lack of technical knowledge are handicapping our singers, it is time that a drive were made for a new school of acting devoted to the needs of neophytes of the lyric drama. To the inhibited, one might say, "Wake up, boys and girls! It's only play-acting after all. And just look at the great fun our cousins from overseas have at it."

ELLABELLE DAVIS,
the distinguished American Negro soprano, whose Carnegie Hall recital on Tuesday evening, Jan. 13—her first New York song program in two years—immediately precedes her departure for an extensive concert and operatic tour of Europe. (Photo by Alfredo Valente.)

Constructive Pointers for Opera Study

(An interview with Dr. Otto Janowitz)

"Operatic training is an absorbing, lengthy and expensive business. Potential opera singers should concentrate exclusively on their training for several years. Very few can afford that. The majority are forced to use their talent prematurely, to accept any kind of singing jobs, or to make their living by non-musical activities."

Thus spoke Dr. Otto Janowitz, formerly coach and assistant conductor at Prague, Berlin, and the Vienna State Opera. A writer, lecturer and composer, he has prepared many singers for the operatic stage, has worked with Jeritza, Kiepura, Charles Kullman, Lotte Lehmann, Rose Pauly, Schorr, Elisabeth Schumann and others of note. In an informal interview, he offered several suggestions slanted towards better opera production.

Among his opera pupils, Dr. Janowitz related, he has had teachers, waitresses, clerks, typists, sales-girls, night club entertainers and many times, they came to their lessons exhausted from the day's work. "Gratifying as this eagerness is in one aspect," he remarked, "it is saddening in another, since it almost seems an admission that we here are not able to cope with the problem of how to make profitable use of an overflowing abundance of singing talent. There is provided neither the proper organizations for training opera singers nor sufficient opportunities for them, once they are trained, due to the lack of permanent opera houses and opera companies.

"The radical fault in our opera education is the way it is rushed," he warned. "Certain things cannot be hurried. Operatic education comprises vocal, musical and dramatic training. Each of these branches should be completed before the next one begins. Unfortunately, in nine cases out of ten, young singers start the exacting task of studying operatic roles without having achieved the necessary vocal technique.

"Many do not even bother to acquire the musical fundamentals. Incredible as it sounds, I have had to explain more than once the distinction between ¾ and 6/8 time, the mysteries of syncopation, the difference between whole and half tone steps, or similar grade school essentials, while coaching an operatic part.

"In coaching, no degree of accuracy is ever high enough," Dr. Janowitz resumed. "According to Bülow, interpretation should be first correct, then beautiful, and finally interesting. Many students do not even achieve the first requirement. Others are content to perfect only *the* aria while the ensembles and recitatives remain, at best, in the first stage. Similarly, dramatic teachers frequently complain that students start their acting lessons while still being musically insecure or knowing only parts of their roles.

"This general tendency to rush matters results in young singers tackling the most difficult and exacting parts of their repertoire at a time when they have not reached the necessary maturity, even in a physical sense. One could weep over the 18-year-old Traviatas and Brünnhildes, Wotans or Radameses. Why all this great hurry? Because, it seems, the average opera student wants to finish 'a couple of commercial parts' as quickly as possible in order to 'sell' them as quickly as possible. The right training should be carried out in financially backed opera schools, staffed with conscientious, efficient instructors who first consider the pedagogical principles, and then the commercial angle.

"We definitely have too much half-education in the opera field, resulting in amateurism and imperfection. I firmly believe that this blemish on America's meteoric development of musical culture could and should be removed. As a first step, I should suggest a serious and thorough discussion of the whole matter by groups of experts, consisting of conductors and coaches, singers and singing teachers, regisseurs and dramatic instructors, producers and agents. This might prove a first step in clarifying *all* the viewpoints in this complicated issue; namely the idealistic and pedagogical as well as the practical and financial ones.

"This is the richest country in the world. There should be foundations, scholarships, free courses provided by private or public means, by communities, music clubs, by state and nation-wide organizations. Doctors, lawyers, technicians, artists are trained for years in their chosen profession—why not opera singers in theirs?"

THOMAS JOHNSON,
tenor, was heard with the Asheville (N. C.) Civic Chorus in a recent performance of Handel's Messiah before an audience of over 3000. Mr. Johnson is tenor soloist at St. Luke's Lutheran Church, New York. He is an artist from the Leon Carson Studios. (Photo © Fabian Bachrach.)

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BOSTON Symphonic and Recital Events

By JULES WOLFFERS

BOSTON.—Fresh from its successful midwestern tour, the Boston Symphony Orchestra returned to Symphony Hall for the eighth pair of concerts in the Friday-Saturday series with a program made up of two works—the Beethoven "Emperor" Concerto, and the Tchaikovsky Sixth Symphony.

Nadia Reisenberg, the soloist, faced the double handicap of opening the program and of being followed by a Koussevitzky reading of the "Pathetique." Nevertheless Miss Reisenberg acquitted herself well, playing cleanly and forcefully. The Russian music was another Koussevitzky triumph marred only by a few orchestral slips, chief of which was the inability of the viola section to come to full agreement in some important soli parts.

Orchestra's Financial Report

On the surface, the financial report for last season released by the trustees of the orchestra seems encouraging. Actually it is cause for some concern. It is true that expenses of over a million dollars were almost completely met by current income. The deficit, before contributions, was $93,802. Since gifts and income from endowments totalled $116,740, a net credit of $23,000 resulted. But the income from endowments is barely $25,000—far from sufficient to insure continued operation at a high level during possible lean years.

The great need is for legacies. It seems that almost anything and everything is remembered in wills—except the Boston Symphony Orchestra. Evidently stray cats, fallen damsels, old sailors, etc., etc., take first place in the affection of those Bostonians who are faced with the final problem of bequeathing their worldly goods!

Handel and Haydn in Messiah

This year's performance of the Messiah by the Handel and Haydn Society at Symphony Hall was literally a thrilling production. The chorus was greatly improved with the addition of some fresh younger voices. The orchestra was excellent, and there was effective co-ordination between players and singers. Dr. Thompson Stone conducted with a fine regard for tradition, coupled with a new vigorous approach.

The soloists deserve the highest praise. Particularly arresting was the soprano, Alice Farnsworth, who sang in superb style. Artistic performances were given by Ellen Repp, contralto; Paul Knowles, tenor, and Earle Styres, bass. All in all this was one of the finest projections of the work in recent years. (During the 133 years of the society's existence Messiah has been presented 897 times.)

Novelties at Cambridge

Across the River Charles, the Cambridge Collegium Musicum (Erwin Bodky, harpsichord, Wolfe Wolfinsohn, violin; Iwan D'Archambeau, cello) opened its season with old French music. Carleton Sprague Smith, flutist, was assisting artist. Mr. Smith's playing in an Aubert sonata was delightful, but except for this bright spot, performances were not up to the Collegium's standards. Inadequate preparation was especially manifest in the Couperin "Corelli" suite; entries were not clear, intonation was uncertain and the elaborate ornaments had obviously not been worked out. The Collegium performs a rare and valuable service in presenting programs made up virtually of collector's items. One may hope that future performances match the excellence of program design.

On the Recital Round

Among the recitalists, emphasis during the recent fortnight was on singers. For the second program of the Boston Morning Musicales at the Hotel Statler, Marian Anderson sang Purcell, Scarlatti, Haydn, Brahms and Verdi and Negro spirituals with the pianistic assistance of Franz Rupp. The finest of taste was constantly in evidence, but an air of super-ethereality was probably responsible for the audience's occasional lack of enthusiasm.

At Symphony Hall, Kirsten Flagstad was in excellent voice for the second program she has given here since her return from Europe. The hall was not full but the audience was demonstratively enthusiastic, forcing many encores. Edward Hart was a sympathetic accompanist in a list that ranged through Strauss, Schumann, Scandinavian songs, and some rather slight items in English.

In a return engagement Richard Dyer-Bennet again pleased a Jordan Hall audience with his mastery of minstrelsy. Delightful were his old English songs and telling was his humor both of the mordant and gay kind.

Reah Sadowsky, pianist, made her Boston debut at Jordan Hall a spirited and brilliant affair. She invested all of her rather lengthy program with meaning and, barring a trace of over-sentimentality in Beethoven, played with regard for style. The Villa-Lobos Bachianas Brasileiras No. 4, listed as a first Boston performance, had been played here previously—if memory serves, by Sanroma.

Conservatory Orchestra Scores

The New England Conservatory Orchestra, under Malcolm Holmes, has the knack of assembling interesting programs. A recent example included some rare Tower Music for brass instruments by Pezel; Concerto for Orchestra, by Walter Piston; the first local performance of David Diamond's music for Romeo and Juliet; plus a Haydn Symphony. Performance and direction was good and the Diamond work proved enormously interesting. Mr. Piston was present to acknowledge the cordial applause his concerto evoked.

HINTS FOR THE PIANO STUDENT

By CARL M. ROEDER

I—Technique and Tone Quality

These two basic essentials of a pianistic equipment are closely interrelated. Technique should be clean-cut and dependable. Tone quality should be warm and bell-like in all degrees of lightness and power.

Distinction in tone quality comes from what you put through from the upper reserves of the body. It is determined by the way in which you connect up—beginning with good posture and an easy arm condition, adding muscular vitality to natural hand and arm weight via a flexible wrist and well set-up hand—*with the tips of the fingers.* The latter should rest on the keys as a boat balances on the water, thus enabling them to meet all the demands of agility, power and finesse involved in performance.

Of primary background importance is balanced arm freedom and weight but it should be a passive, floating condition and not be confused with pressure or extraneous body motions. The great secret of efficiency is the elimination of needless effort.

It must be realized that, among the pianist's "tools," each playing unit—finger, hand, arm and body—has its own weight and muscular energy, one supplementing the other as needed for playing tonal gradations.

Degrees of intensity as well as speed and elasticity in action are not determined by a percussive finger stroke, so long mistakenly taught, but by a well defined application and withdrawal of inner energy, suggestively termed "muscular breathing." (We play as we write, not with the pen but with the ink!) Thus, a free arm opens the way for the inner impulses to be focussed through the prepared fingertips to the heart of the instrument's resonance.

Once this manner of keyboard approach is established, spark and keenness combined with glowing continuity are readily obtainable and the student can apply himself to the acquisition of technical skill in all its phases with complete expectation of success.

STEFANIA BATORY

Soprano Heard in N. Y. Debut

Stefania Batory, 18-year-old soprano, made her debut on Nov. 17 at the Little Theatre, YMCA, before a large and appreciative audience. Miss Batory, who has studied exclusively with Lucile Kellogg, displayed an attractive voice in a varied program including the Bel Raggio aria from Rossini's Semiramide and Italian, French, German and English numbers. Deborah by Bone-Fenton had its first performance. Lucille Burnham was at the piano. D. B.

RAISSA TSELENTIS, pianist and teacher, with a group of her pupils after a recital in her New York studio. Miss Tselentis spoke on Dec. 11 before the New Jersey Music Educators in the Griffith Lounge, Newark, N. J. Her topic was Bach, A Must for Music Students. Three of her students performed Bach numbers.

Musical Fund Society Auditions

The Musical Fund Society of Philadelphia is now accepting applications for auditions from students of piano, woodwind, string instruments and organized ensembles. The society will finance debuts at the Academy of Music, Philadelphia, for the winners and make it possible for the public to attend free. Each solo recitalist will also receive an honorarium of $200 and the Diploma of the society. Application forms and rules may be obtained from the office of the society, 1048 Public Ledger Bldg., Philadelphia 6, and must be filed with the society not later than Jan. 17, 1948. Applicants will be selected on the basis of their completed applications for auditions at the Art Alliance on Feb. 23.

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N. Y. Concerts

(Continued from page 8)

he is at his best, place him in the foreground of contemporary pianists. But, unfortunately, this time his playing was uneven, often marred by an excessive use of the pedal and rather arbitrary tempi. Beethoven's "Appassionata" Sonata suffered especially from this too individual interpretation—the last movement was taken at such speed that the technical execution fell short of the necessary perfection. He was at his best in the Fauré, Debussy and Couperin works. H. W. L.

Luboshutz and Nemenoff Triumph

An evening of superb duo-piano-playing by Luboshutz and Nemenoff on Dec. 14 was acclaimed by a large, enthusiastic audience. Beginning with Vivaldi-Bach's Concerto in A minor (arr. by Philipp) they proceeded to Pierre Luboshutz' arrangement of Beethoven's Seven Variations on a theme from the Magic Flute, which was given an appropriately delicate reading. Rachmaninoff's colorful Suite No. 2 gained much from the romantic sweep with which the artists endowed their playing of the grandiloquent piece. There followed three more arrangements by Mr. Luboshutz—Prokofieff's March, Glinka's Lark, Shostakovich's Waltz from the Golden Mountain, and Lopatnikoff's Arabesque. In all these the artists showed richness of coloristic effects and unfailing technical equipment. Chopin's Rondo and five encores closed the rewarding evening. H. W. L.

Arrau Plays 19th Century Music

Claudio Arrau, Chilean pianist, played the first of a series of three concerts designed to feature highlights from 18th, 19th and 20th century piano literature on Dec. 15. In this first program, Mr. Arrau proved that he understands and can project the romantic idiom of the 19th century. There were moments of thrilling virtuosity, as in the Brahms Variations on a Theme of Paganini, and others of sensitive beauty, as in the Schubert Allegretto in C minor and the Liszt Les Jeux d'Eaux à la Villa d'Este. Over-use of the pedal, however, occasionally blurred the lines of the Beethoven C minor Sonata, Op. 111. An interesting item was the Weber D minor Sonata, not a particularly great work in itself, but a definite foreshadowment of Freischütz's supernaturalism. Works by Moussorgsky, Mendelssohn, Schumann and Chopin completed the program. A. L.

Patricia Travers Revives Ives Sonata

Patricia Travers, lovely to see as well as to hear, began a taxing program on Dec. 16 with the unaccompanied Three Caprices of Paganini, followed by the Bach Sonata in G minor, for violin alone. The 20-year-old violinist immediately established the fact that she is one of those rare artists who has passed without diminuation of exceptional gifts from the brilliant precocity of a child prodigy to artistic maturity. The tonal quality was lustrous, flexible and varied in color and dynamics. An occasional flawed top note in the rapid passages only pointed up the remarkable sureness and richness of Miss Travers' technical execution. The Vieuxtemps A minor Concerto was thrillingly projected.

Charles Ives' Second Sonata proved interesting partly because of the pleasant use of modern idiom at the early date of its writing. Of the three movements, In the Barn was delightfully rhythmic while The Revival, with its major theme the melodious old hymn, Come, Thou Font of Every Blessing, was beautifully and understandingly played. Miss Travers concluded with a group of dances by Sarasate, Dai-Keong Lee (a work with Hawaiian atmosphere), and the Brahms-Joachim Hungarian Dances Nos. 20 and 21. Hendrik Endt was the excellent assisting artist at the piano. M. C.

Town Hall

Dorothy Maynor Pleases

Dorothy Maynor, accompanied with great sensitivity by Ludwig Bergmann, presented a program of songs by Duparc, Poulenc, Schumann, and Mahler on Dec. 4, winding up the first part with Mozart's recitative and aria, Bella mia fiamma. Her delightful lyric voice was well displayed in these works.

After intermission she sang Schubert's Der Hirt auf dem Felsen (clarinet obbligato by David Oppenheim), two songs by Karol Rathaus and Negro Spirituals arranged by Alice de Cevee. Though not all of her interpretations had an equally impressive effect upon her listeners, the assemblage feted the singer enthusiastically. H. W. L.

Miss Eustis Heard Again

Dorothy Eustis, in her piano recital on Dec. 5, revealed endowments of a high order, particularly in her ability to correlate technical equipment and interpretative intent. Mozart and Beethoven (Op. 20) Sonatas, Schumann Etudes Symphoniques and Brahms Intermezzi, Op. 118, were best conceived. Some of her other offerings (Marion Bauer's Prelude and Fancy, and Samuel Barber's Excursions) being almost overdone in her search for the innermost significance. Ravel and Liszt formed a well-rounded conclusion. T. P.

Busch Quartet and Serkin

Rudolf Serkin and the Busch Quartet, led by Adolf Busch, offered an afternoon of distinguished chamber music works: Beethoven's Quartet in B-flat Op. 130 and Brahms' Piano Quintet in F minor Op. 34. Though, basically, the readings of both works bore the trademark of great musicianship, they were not faultless in details. The balance was not always perfect, with Mr. Serkin frequently overpowering the strings, but even in the Quartet the tone often was wiry and lacked sonority. H. W. L.

Mona Paulee's Vocal Art

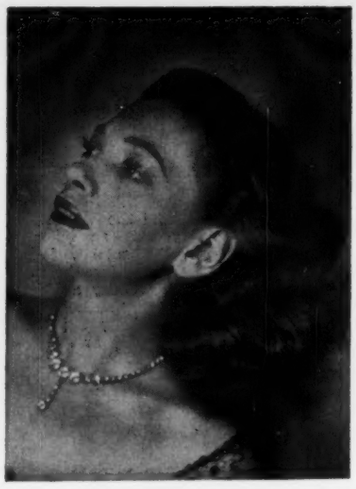
The unique attribute of Mona Paulee's lustrous mezzo-soprano voice, as heard in her recital on Dec. 7, was the long and beautifully even scale in which the hearer could not discern the slightest roughness or so-called register indication. During her varied program and the added numbers the singer ranged from the F-sharp below middle C to the rarefied heights of a top B-natural and both in the contralto and soprano tessitura she maintained clear timbre and telling projection. Finely balanced, lustrous texture distinguished the opening Schubert group while the stylistic delivery of the Honegger Psalm and Four Songs cannot be too highly praised. In the subtle Debussy songs, Miss Paulee exhibited an artistic standard which was sustained through the Erich Wolff and Pfitzner pieces. Mention should be made of the well-selected American composer songs, Warren's lovely When You Walk Through Woods; the clever Modern Youth, by Heilner; Voices, by Duke; Virgil Thomson's melodious setting of Stein's Preciosilla and Green Branches by Watts. Dean Holt was an unassuming, commendable accompanist. M. C.

Paganini Quartet in Impressive List

Under the auspices of the New Friends of Music on Dec. 7 (afternoon), the Paganini Quartet (Henry Temianka, first violin; Gustave Rosseels, second violin; Robert Courte, viola; Robert Maas, 'cello), played some of the greatest music probably ever written, the Beethoven Quartet, Op. 130, and the Great Fugue, Op. 133, with tremendous impressiveness. Earlier the Mendelssohn First Piano Trio in D minor, Op. 49, was given a superb performance by the distinguished pianist Ray Lev, with Messrs. Temianka and Maas, the Scherzo being a particularly delightful gem. T. P.

Griller Quartet's Program

An evening of gencine delight was offered by the Griller Quartet which played Haydn's Quartet in C Op. 33, No. 3 (The Bird), Dvorak's Quartet in F major Op. 96 (The American) and Mozart's Quartet in C major K. 465 (The Dissonance). The Messrs. Griler, O'Brien, Burton and Hampton are an ideal ensemble with perfect tonal balance and a real understanding of the musical conception of their work. The intimate and also the dramatic moments of the performed works are successfully set forth and all the technical requirements are met with greatest success. The virtuosity with which the last movement of the Haydn Quartet was performed was enchanting in its clarity and lucidity, so was the musicianly and always tasteful rendition of Dvorak's entrancing work, while the Mozart convinced by the loving attention given to every detail. Thunderous applause greeted the artists. H. W. L.



HILDA MORSE,

mezzo-soprano, has been soloist with the Philadelphia Orchestra, the Little Symphony and the Toronto Symphony; has sung leading roles with the Philadelphia Opera and the Shoestring Opera; made three cross-country tours with the American Ballad Singers and an opera quartet; and been featured over CBS, on NBC shortwave and on WQXR. In light opera she has sung in Pittsburgh, Toledo, Atlantic City and New Jersey's Paper Mill Playhouse. She made her Town Hall recital debut in October 1947. In February, 1948, she begins another concert tour.

Kelley Quintet Played

Ruth Klingman, soprano, was heard on Dec. 8 in a song list which included the Ave Maria of Mascheroni; a Mozart Rondo and one of the Pamina arias from The Magis Flute; a group of lieder by Franz and the Casta Diva, by Bellini. The singer also presented Serenata, by Emilio A. Roxas, in its first New York hearing. Maestro Roxas was the accompanist for the vocal numbers.

The Gale String Quartet, with Mrs. Edgar Stillman Kelley in one of her rare appearances at the piano, played the Edgar Stillman Kelley Piano Quintet in F sharp minor. Although announcing that she personally did not approve of her selection as soloist, Mrs. Stillman Kelley gave a laudable presentation of her husband's composition, the Quartet members collaborating in subtle and delicate delivery of the melodious passages. M. C.

(Continued on page 26)

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MUSIC WORLD LOSES NOTABLES AS OLD YEAR CLOSES

SODERO, BATONIST OF OPERA, RADIO; BEHYMER, VETERAN MANAGER, PASS

CESARE SODERO, 61, conductor and composer, passed away after a long illness in Mt. Sinai Hospital, New York, on Dec. 16. He had retired as a conductor of the Metropolitan Opera last May. Born in Naples, the son of a harpist in the San Carlo Opera House, Mr. Sodero studied cello, piano and composition under Martucci at the Conservatory there. At 14 he toured Europe as cellist and then became assistant chorus director with an opera company at San Severo. When he was 16 one of his ballets was performed in Alexandria. In 1906 he came to the United States as first cellist in Hammerstein's opera company. Later he served as musical director of the Aborn English Grand Opera Company for four seasons and then was associate conductor of the Chicago Civic Opera Company.

Mr. Sodero was a conductor for the Edison Phonograph Company between 1913 and 1925, making an estimated 11,000 records, both operatic and other. In the latter year he became associated with radio, and conducted with the National Broadcasting Company until 1934, whereupon he served the Mutual Network until 1940. With NBC he prepared 53 grand operas and 30 operettas for tabloid hearings on the air, also leading some 600 symphonic programs. His own opera, Ombre Russe, was premiered by NBC under his baton in 1929 and in the next year had its stage premiere in Venice.

In 1930 he led performances of the Philadelphia Opera Company, opened the Cleveland Stadium with Aida, and in 1933 conducted for the Fides Opera Company, later also appearing at the Hippodrome. His engagement by the Metropolitan began in 1942, and he directed many performances, principally of Italian works, with that company in the intervening five years. He was conductor for some 15 years of the Mendelssohn Glee Club of New York, and led symphonic summer concerts at the Newark Stadium for a season.

NICHOLAS ROERICH, 73, noted painter, died in Kulu in the Punjab recently, according to a Reuters dispatch from Bombay on Dec. 15. A native of St. Petersburg, he studied at the University there, at the Academy of Fine Arts and in Paris, and came to the United States in 1930. The Roerich Museum in New York was opened in 1929, and formed part of the Master Institute of United Arts, a school of music and other arts.

LOUISE VETTA-KARST, 87, voice teacher, and former coloratura soprano, passed away recently at her home in St. Louis. Born in that city, the granddaughter of Auguste Choutreau, one of the city's founders, and the daughter of Louise and Samuel Myerson, she studied and sang in European cities under the stage name of Mme. Vetta before establishing her voice studio in St. Louis. The widow of Eugene Karst, son of Emil Karst, former French consul in that city, she is survived by one son, C. Carroll Karst. Mme. Vetta-Karst had a number of well-known singers among her pupils, including Helen Traubel, who stated in an article in Time that she had studied with her for 17 years, beginning in her early 'teens; and Robert Malone, tenor, now a New York voice teacher.

VERNON STILES, 67, tenor, died at the home of his daughter, Dorothy Vernon Stiles, in Los Angeles on Dec. 10. Born in Ottumwa, Ia., he became a member of the Bostonians, light opera company, in 1900. Later he went to Europe for study. He appeared with the Chicago and other operatic groups, but retired from active singing in 1924.

LYNDEN ELLSWORTH BEHYMER, leading Pacific Coast musical manager for some 60 years, passed away in Los Angeles after a three weeks' illness, on Dec. 6. He had received many felicitations on Nov. 5 when his 85th birthday was celebrated, and had been active to the last in the management of his multiple musical activities. These included a large part of the territory west of the Rocky Mountains. He had in recent decades booked grand opera, concert and dance ensembles through California, Utah, Nevada, Arizona, New Mexico, Northwest Texas (and even before the war in Honolulu), besides presenting the San Francisco Opera in Los Angeles, the San Carlo Opera, and some 25 major artists each season in the Behymer De Luxe Concert Series.

Known as "Bee," the genial impresario numbered among his friends musical celebrities of the last half-century. He had also introduced to the West Coast numerous artists who came to prominence more recently. Mr. Behymer was the recipient of many honors, one of the most recent being the presentation to him of Czechoslovakia's Order of the White Lion by Dr. Felix B. Janovsky, consul of that country, at the annual Shakespeare Luncheon of the Ebell Club of Los Angeles in 1947.

He concluded on Nov. 2 his most successful season, artistically and financially, among eleven such by the San Francisco Opera Company, and had already announced plans for 1948. His son, Glen Behymer, has planned with office associates to fulfill Mr. Behymer's wish that they be carried out. He is survived also by his widow and several grandchildren.

ANGELO NEGRI, 70, Italian opera conductor, fell dead on Dec. 15 while leading the final scene of Cavalleria Rusticana with the opera company at the Nueve de Octubre Theatre in Guayaquil, Ecuador.

STEWART BAIRD, 66, baritone, diseur and composer, died at his home in New York recently. A native of Boston, he was graduated from Harvard and studied voice at the New England Conservatory. He had appeared in various stage productions, and gave many song programs in New York, including a series at the Hotel Plaza. His widow, Ann Dews Baird, survives.

ETELKA EVANS, 63, violinist and a member of the faculty at the Cincinnati Conservatory of Music for some 25 years, died in that city on Dec. 15 while undergoing an emergency operation. Miss Evans was a pupil of Exner, Halir and Joachim in Berlin, and Kneisel in America; and studied theory at New York University under Tapper. She

L. E. BEHYMER
at his desk in 1942.
(Photo by Otto Rothschild.)

formerly served as teacher of violin and Dean of Music at Southwestern University in Texas, was a member of the American Musicological Society, and had lectured in that field. Specializing in the teaching of history of music and violin instruction to young children, she had served as National Junior Counselor, Extension Chairman and editor of the Junior Bulletin of the National Federation of Music Clubs. Miss Evans was the author of charts on The Evolution of Ecclesiastical Music and The Evolution of Opera, and a book on MacDowell and the Peterborough Colony.

YOURY BILSTIN, 60, Russian cellist and composer, died in a New York hospital on Dec. 15. Born in Tiflis, he studied at the Conservatory there and later in that at Brussels. He made his American debut in 1926 in a recital at Aeolian Hall, New York. Later he founded and directed the Friends of Ancient Instruments, in whose concerts he played the viola da gamba. A daughter, living in Rome, survives.

DR. EMORY LELAND GALLUP, 52, organist and choir director of the First Methodist Church, Evanston, Ill., died there recently. A native of Park Ridge, Ill., he studied with Dupré, Bonnet, Ancona and Morelli in Europe.

MRS. ANNIE R. W. BASSETT, 83, composer of hymns, died in Philadelphia on Nov. 20. She had taught at the School of Industrial Arts there.

CAROLINE L. SUMNER, 74, composer and poet, passed away in Syracuse, N. Y., on Nov. 26. She studied at the Utica Conservatory. Her devotional songs had appeared in many anthologies.

JOHN W. REHAUSER, 68, conductor and composer, died at Forest Hills, N. Y., on Nov. 26. He conducted for Hugh E. Ward's English Light Opera Company on a tour of Europe and the Orient, and later composed and arranged music for many leading radio programs. His wife and two sons survive.

CARL JOERN, 74, former Metropolitan Opera tenor, died at his home in Denver, Colo., on Dec. 19. Born in Russia, he made his first successes at the Berlin Royal Opera, later sang for three seasons at Covent Garden and from the spring of 1909 to 1914 at the Metropolitan. His roles included Walther, Siegfried, Froh, Tannhäuser, Lohengrin, Parsifal, Max in Freichütz, Hans in Bartered Bride, as well as Canio, Des Grieux, Faust and others. The Kaiser is said to have demanded that he return to Berlin, but he chose to remain in America, taking out citizenship here. In 1929 he sang Siegfried with the Wagnerian Opera Company in New York. In recent years he had taught singing. His widow survives.

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NAACC Marks Hadley's Birthday

The birthday of the late Henry Hadley, American composer, marked by the Nat'l Assn. of American Composers and conductors at its concert in Times Hall, Dec. 20, with a program of works by American composers.

Carolyn Beebe appeared with the Kraeuter String Quartet in the Hadley Quintet, Op 20. The Blaisdell Trio played the Sonatina for flute, cello and piano by George Kleinsinger, and its various members were heard in the Sonata for cello and piano by Samuel Barber, a Sonatina for flute by Halsey Stevens, and Five Improvisations on Exotic Scales by Robert Russell Bennett. H. Dolf Swing conducted the NAACC Singers in works for mixed voices by Mabel Daniels, Hermene Warlick Eichhorn, Henry Hadley, Marion Bauer and himself.

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CHICAGO Elektra Thrills

By DOSHA DOWDY

CHICAGO.—Although the entire forces of the Chicago Symphony Orchestra under Artur Rodzinski were employed to achieve the brilliant performance of Tristan and Isolde earlier in the season, the concert version of Strauss's Elektra, given two performances at the subscription concerts of Dec. 11 and 13 in Orchestra Hall, might be considered the first major accomplishment toward Dr. Rodzinski's aim to combine symphonic and opera performances—thus widening the scope of music activities in Chicago.

Hugo von Hofmannsthal's version of Sophocles' Elektra was a particularly fertile vehicle for Strauss's great gift for programmatic composition. The striking modern orchestration, with illimitable means of expression, portrayed the realism of this stark and hate-filled drama with a driving force almost unbearable except for occasional moments, moving with their emotional warmth. Despite the restraint demanded of the singers for a concert version, a powerful and thrilling performance was given by the orchestra, conductor and the superior soloists. The latter included Marjorie Lawrence, whose extraordinary gifts enabled her to give a remarkable portrayal of the title role while standing; Herbert Janssen, a fine-voiced Orestes; Irene Jessner, effective as Chrysothemis; Enid Szantho, a dramatic Clytemnestra; Irwin Dillon, as Aegisthus; and Holger Sorenson, as the Guardian of Orestes. The performance of Elektra was preceded by Mozart's Short Serenade (K. 525) conducted by Tauno Hannikainen, who with the complete cooperation of his men, gave the work the aristocratic and finely etched reading which is its due.

Second Blackstone Concert

Ksenia Prochorowa, Russian pianist, and Louis Kaufman, American violinist, were presented in joint recital by Mrs. Edouard Albion, in the second concert of the Blackstone series, Dec. 17. Miss Prochorowa, making her first Chicago appearance, revealed in her opening numbers (Mozart's Rondo and Liszt's "Dante" Sonata, with which she won the All-Europe Liszt Competition in 1933) unquestionable artistry. She is both engaging personally and interesting musically. Miss Prochorowa's performance was devoid of any touch of the banal. Two pieces by Rachmaninoff (Serenade and Etude Tableau) with their warm melodies and rich Russian flavor beautifully exploited, and Ravel's Toccata, given an exhilarating and even exciting performance, were fortunate closing numbers. The pianist was applauded with enthusiasm and played a number of encores.

Mr. Kaufman opened his portion of the program with a convincing performance of the Bach-Kreisler Gavotte in E major, followed by Mendelssohn's Concerto. The latter work was played with fine technical skill. Both Mr. Kaufman and his wife, Annette (at the piano), were at their best in the second group—with the exception of the Paganini-Kreisler Caprice No. 20, pieces of folk nature. There were two first Chicago performances — Danza Braziliana (Samba) by Harold Triggs, and William Grant Still's Blues, arranged by Mr. Kaufman. Aaron Copland's Hoe-Down closed the group, played with captivating spirit. The artists were recalled enthusiastically for encores.

Musical Arts Series Presents Evelyn White

Evelyn White, Chicago pianist, who won the Midwest auditions sponsored by the Adult Education council of Chicago, gave her award recital in Orchestra Hall, Dec. 16, before a large audience. The program offered three widely contrasting sonatas (Beethoven, Op. 27, No. 1; Schumann, G Minor; and Prokofieff's No. 3, Op. 28). The two former works, preceded by Mendelssohn's Variations Serieuses and Haydn's Fantasie No. 18, in C major, gave the pianist opportunities. The few imperfections in the artist's playing — occasional discrepancies in tempi and rhythm—could be easily rectified. On the whole, her work was musicianly and musically satisfying. Her performances of Prokofieff's Sonata, seven Kabalevsky Preludes and Liszt's Sonetto 104 del Petrarca were outstanding, showing vigor, abandon and musical imagination. Poetry and limpid beauty characterized Liszt's Sonetto. This composer's Etude in F minor, which closed the program, however, somewhat lacked the sweeping line and appassionata quality in its performance. Miss White won the hearty approval of her appreciative audience, and she gave encores.

MARJORIE LAWRENCE, standing to sing for the first time since her illness, appears in title role of Strauss' Elektra, in concert version with the Chicago Symphony under Artur Rodzinski, Dec. 11.

Chicago Symphony in Carpenter Work

The Chicago Symphony Orchestra, Artur Rodzinski conducting, presented an unusually brilliant program, Dec. 4. It opened with a thoroughly fine performance of Handel's Water Music, arranged by Hamilton Harty. John Alden Carpenter's Skyscrapers concluded the first half of the concert. The composition by the distinguished Chicago composer was enthusiastically received, as it well deserved to be. The solos were effectively presented by Elizabeth Humphrey, soprano, and William Miller, tenor. The second half consisted of Prokofieff's Symphony No. 5, played with great brilliance. G. B.

Boston Symphony in Guest Appearance

Jovian affability marked Serge Koussevitzky's conducting of the Boston Symphony on Dec. 5 at Orchestra Hall. That the orchestra retains its sovereign supremacy was patent from the third movement of Prokofieff's Classical Symphony, for after taking the first two to become acclimatized, it then attained and held that perfection of musical utterance we have come to expect and to cherish. Hindemith's orchestral score from "Matthias the Painter," proved a work of noble and profound architecture, which even in its more enigmatic aspects elicits the highest admiration. Joseph de Pasquale, the orchestra's first violist, collaborated magnificently with Koussevitzky in Berlioz' Harold in Italy, a flawlessly matched masterpiece of poetic lyricism and exultant vigor.

J. M.

Allied Arts Presents Tureck

Rosalyn Tureck's all-Bach recital at Orchestra Hall, Dec. 12, was like coming home to the best and finest in music. Lucidity, disdain of that simpering preciosity affected by many would-be exponents of the master, imparted full value to the music. It was a delight to hear her apply to Bach, with scrupulous taste, the complete tonal resources of the modern piano. How ill-advised were those who remained away from this, one of the most stimulating piano evenings of the season. There was literally never a dull moment. Let us recall, especially this superb artist's playing of the gay Fugue from the D Major Toccata, Adagio and Fugue, the virtuoso 29th Variation from the Goldberg Variations, and the contemplative, nocturne-like E Flat minor Prelude from the First Book of the Well-Tempered Clavichord.

J. M.

Eloise Matthies at Kimball Hall

Eloise Matthies in her Kimball Hall recital on Dec. 3, showed a refined awareness of the lyrical potentialities of the keyboard. Innate musicianship, that will doubtless gain in power and perception with this young artist's growth, was evident throughout her playing of a Mozart Sonata in D major (K. 576) and Schumann's Kreisleriana. She brought variety to the program by including the piquant Six Improvisations of Poulenc as well as Two Poems, musical impressions by Clyde Duncan, contemporary American composer. D. A.

Pro Musica Trio Concerts

The Pro Musica Trio (formerly The Russian Trio), previous to opening its Chicago season at the Fortnightly Club, Nov. 12, made concert appearances in colleges at Monmouth, Ill.; Bloomington, and Dubuque, Ia. Following its third Chicago performance Jan. 14, for the Chicago Chamber Music Society, the Trio leaves for Grand Rapids, Mich.,

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to appear with the symphony orchestra on the 16th, in Beethoven's Triple Concerto, and also in concert.

Robert Macdonald's Activities

Robert Macdonald, prominent coach-accompanist, recently returned from a concert tour of 18 states (30 concerts), with John Carter. Later bookings of the two artists include Texas, Florida, New England and Maritime provinces. Mr. Macdonald, organist and choir director of the Church of the Atonement, presented Fauré's Requiem, Dec. 7, and has scheduled a presentation of Beethoven's Mount of Olives for Palm Sunday. Soloists for the Requiem were Laura Howardson, Charlot Byars, Elizabeth Biro, Earle Tanner, Thomas Burdick, and William Charles.

Reuter Pupils in Demand

Present and former students of Rudolph Reuter have been meeting with success in recent endeavors. Allen Brown, winner in the recent National Negro Congress auditions in New York, played a successful recital at Town Hall, Nov. 11. Mark Hoffman is now dean of music at Mississippi University. Jane Northey, after performances with various symphony orchestras, plays the Tchaikovsky Concerto with the Waterloo, Ia., orchestra in February. Frank Miller is now on the faculty of Wesleyan University, Ill. Howard Silberer is now on the faculty of State College, Lansing, Mich., and Constance Clare on that of Springfield, Mass., College.

Fantozzi Quartet on Chamber Music Series

The William Fantozzi Quartet was engaged for all three of the Chamber Music Concerts sponsored by the Chicago Public Library in cooperation with the Chicago Federation of Musicians, given on Wednesday evenings, Dec. 3, 10 and 17. Quartets performed, in addition to other numbers, were the Mozart No. 19, C Major; Haydn, No. 5, Op. 64; and the Schubert A Minor, No. 29.

Cara Verson's Concerts

Cara Verson's concert schedule for the present season includes a recital of modern music given at St. Teresa's College, Winona, Minn.; a lecture-concert for music teachers at St. Rose's Convent, Waterloo College, La Crosse, Wis.; all modern program and master class at Atchison, Kan.; and a Chicago recital in Kimball Hall, Feb. 18.

Gertrude Claver in Christmas Program

Gertrude Claver, pianist, who specializes in concerts for children and young people, gave a Christmas concert before a large audience in Michigan City, Ind., Dec. 15. The program included the Christ Child Suite, by Louise Robyn, and Liszt's Bird Sermon.

William Charles Oratorio Soloist

In addition to a number of appearances with the Tudor Madrigal Singers during the month of December, William Charles was engaged as guest soloist for performances of Handel's Messiah at Clinton, Ia., the First Christian Reformed Church of Roseland, Chicago; and in Fauré's Requiem at the Church of the Atonement, Chicago.

Thelma Waide Brown in Lecture-Recital

Thelma Waide Brown was presented in a lecture-recital by the Nineteenth Century Woman's Club of Oak Park in late November. The program, entitled The Musical Heritage of the Negro Race, included songs classed under the division: From Wood and Stone to Christ; Expressions of Hope and Faith; Lamentation; Freedom Songs; and Contributions to American Music. Gertrude Smith Jackson was represented on the program both as accompanist and composer. Two spirituals by Miss Brown Oh, Who's Dat Yonder, and Yo' Betta' Mind, were included in the closing group.

Central Conservatory Notes

The Central Conservatory of Chicago, reported by President Robert L. Hudson to be having one of the finest years in its history, announces a new course of study, Eurythmics, under the direction of Gertrude Adams; the new Drama Department under Mme. Sophia Swanstrom Young, making strides in the Religious Drama field; and the official beginning of the Central Conservatory A Capella Choir season (Dr. Hudson directing) on Sunday evening, Feb. 8, at the Veterans' Hospital, Vaughn Unit, Hines, Ill. Songs of Ivanof, Porter, Tchaikovsky, Christiansen and Adams comprise the program.

Delta Omicron Celebrates Founders' Day

Delta Omicron, National Music Sorority, celebrated Founders' Day with a formal banquet at the Cordon Club on Dec. 7. Dr. Bart Spence spoke on The Scientist in Music, and the musical program was furnished by Reinhold Schmidt, Thalia Heim, Rosemary Kretlow and Louis Rousseau.

Young Artists Announce Scholarship

Following the third program of the Young Artists of the Chicago Artists' Assn. Dec. 9, the annual Christmas sale took place to benefit the Scholarship Fund for the Young Artists Scholarship Contest to be held in April, 1948. The contest is open to members of the organization between the ages of 16 and 30. There will be awards of $100 in each of the 3 departments—piano, voice, and orchestral strings. Membership information may be obtained from Ione Walker, 301 N. Long Ave., Chicago.

Sigma Alpha Iota Benefit Concert

A benefit concert was given by Sigma Alpha Iota (Omega Chapter) presenting two talented artists, Elsie Alexander, pianist, and Mary Carlini, soprano, in a well arranged and interesting program. Miss Alexander is a familiar figure in the musical field here. Miss Carlini, a newcomer, revealed a voice of beautiful quality, clear diction and charm of personality. Both had warm applause.

R. D.

En Passant . . .

Among those who "made" the movies (Pathé News, following Elektra performance) were Mr. and Mrs. Edward Collins, Anna Fitzu, Leonard Keller and Mollie Margolies. . . . Though not quite in the tradition of some La Scala and Paris Opera Elektras who fainted after each taxing role, Marjorie Lawrence had a chill after Thursday night's performance, necessitating cancellation of the Friday one, and having doctors in attendance to "prime" her for the Saturday night concert. . . .

It is rumored that $20,000 was spent on the recent Tristan performance here. But extra rehearsals cost plenty. . . .

Anna Fitzu, opera star and globe trotter, who commutes frequently by plane to New York, had as *raison d'être* for her trip there on Dec. 6 the Toscanini broadcast of Otello, in which Virginio Assandri, who made his American debut in a recent Fitzu production, sang. . . .

Oswald Jonas was honored guest at a party given by the Flyman Schandlers in Cleveland over the weekend. Among other guests were Leonard Shure, Aldrich Loesser, and members of the Cleveland orchestra. . . .

Bob Macdonald, fresh from concert-touring with John Carter, reports the Deep South and the hearty West are living up to their traditional hospitality. A smoked turkey "as big as an ostrich," gift of a Sheridan, Wyoming, enthusiast, reclined on the back seat of their Cadillac for days, steadily losing weight until it unfortunately had to be left for complete clearance at a Veterans' Camp!

JOHN J. BECKER NAMED DIRECTOR OF THE RIZZO SCHOOL OF MUSIC

CHICAGO.—President Rizzo recently announced John J. Becker, American composer, whose many choral, chamber and orchestral works have found their way into the repertoire of outstanding musical organizations, as Director of the Rizzo School of Music. In addition Dr. Becker will be chairman of the Theory and Composition Department. He will retain his present post as composer-in-residence at Barat College.

Teaching Staff Enlarged

Several additions to the instructional staff have been made in the last year, including important teachers and performers in Chicago. They include Richard Beidel, Herman Clebanoff, Harriet Crane, Emil Eck, Richard Egner, Robert Egner, Rudolph Fahsbender, John Gilbert, Roberta Hayes, Irvin Kajer, Erna Krupnick, William Kuehl, Edward Meltzer, Mario Moschino, Clee Post, James Kilcran, George Quinlin, Andy Rizzo, Jr., Joseph Rizzo, Jerome Stowell, Joseph Warput, Otto Wulf and Theodore Varges.

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President Rizzo is one of the outstanding figures in the accordion world. Over a period of years he has been in the limelight with his improvements on the instrument and betterment of the literauure. He has aroused the interest of such serious American composers as Roy Harris, whose first Accordion Concerto was premiered in Orchestral Hall, Chicago, and over the ABC network, New York in June, 1947.

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SERGEI and BORIS MATUSEWITCH, concertina-accordion recitalists, will give a program in Times Hall, New York, on Jan. 24. Other recent activities included a recital at The Lighthouse for the benefit of the New York Association for the Blind and one at the Brooklyn State Hospital. Sergei Matusewitch gave a solo recital in November at the Tolstoy Foundation Festival, Bridgeport, Conn.

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Chicago Music Ass'n to Hold Scholarship Contest

The Chicago Music Association Scholarship Contest will be held on Feb. 8, James Walton Benson, 4345 Drexel Blvd., is the chairman. The required numbers are: vocal, Life and Death, Coleridge-Taylor; piano, Sonata in D minor, Op. 31, No. 2, by Beethoven. Contestants are given free choice of elective numbers. Mrs. Ruth Allen Fouche, is president of the organization.

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LOS ANGELES Holiday Prelude

By RICHARD DRAKE SAUNDERS

Musical Courier Bureau
Hollywood, California

Beethoven carried the burden of the Philharmonic Orchestra concert in the Philharmonic Auditorium, December 11, as conductor Alfred Wallenstein offered a delightful reading of the Second Symphony which elicited a charm that makes one wonder why the work is so unduly neglected. After a rigorous reading of the Overture to Fidelio, Rose Bampton offered a dramatic interpretation of Leonore's first act aria, and Max Lichtegg showed a pleasing tenor in Florestan's second act aria. In conclusion, soloists and orchestra collaborated in an effective reading of the Third Scene from Act 1 of Wagner's Die Walkuere.

Burbank Christmas Program

The Burbank Symphony Orchestra and Civic Chorus gave a charmingly played Christmas program in Burbank Recreation Hall, December 14. Leo Damiani handled the orchestra with efficient ease, contributing thoughtful interpretations while the large chorus in its surety of attacks and accuracy of intonation reflected credit on its mentor, John Ellis. Carol Ellis was soloist in Gounod's serene Sanctus, showing a clear voice of appealing timbre. Christmas Story proved a clever arrangement by Charles Maxwell of familiar carols voiced by the choir, knitted together with orchestral bridges.

Mischa Gegna's tender cello tone sang the Schubert Ave Maria, while Bach, Tchaikovsky, Humperdinck, Brahms and Dickenson items completed the program.

Accordionist Heard

In a novel and beautifully played program in the San Gabriel Mission Playhouse, Galla-Rini proved that the accordion in the proper hands can reign with any instrument. His own arrangements of master works transcribed the original content with the utmost fidelity offering only new and intriguing tonal colorings. Ranging from a Bach Arioso to a paraphrase of Offenbach's Orpheus in the Underworld, the program included a Chopin Waltz and Mazurka done with taste and charm, a brilliant presentation of de Falla's Ritual Fire Dance and a deft paraphrase of the Prayer from Rienzi. The Largo from Galla-Rini's own Accordion Concerto was deft weaving of a sturdy melodic theme. Music of Gretry, Rossini, Lecuona and Sibelius completed the list.

"New Venture in Music"

Young Richard Ellis proved himself a pianist of taste and skill in the second recital of Ethel Leginska's New Venture in Music at the Assistance League Playhouse, Dec. 7. The music was all Chopin, including the Album for the Young, Album-blaetter, Phantasiestaeck, a brilliant Toccata Opus 7, and four marches, Opus 76.

Paganini Quartet Appears

The Paganini Quartet, composed of Henri Temianka, Gustave Rosseels, Robert Courte, and Robert Maas, offered another tasteful recital in the Wilshire Ebell Theater, Dec. 3. Their polished performance was enjoyed in Vivaldi, Haydn and Beethoven Quartets, and became exciting in the First Quartet of Bartok.

Sunday Musicales Open

A series of Sunday musicales at the Burbank Women's Club was opened auspiciously Dec. 7 as Violinist Baldassare Ferlazzo and Pianist Ruth Rizor collaborated with delightful finesse in the Franck Sonata. Ferlazzo's luscious tone and musicianly interpretation was emphasized again in Wieniawski and Kreisler items. Miss Rizor displayed brilliant technique and appealing timbre in Liszt and Bach items.

Hollywood Jottings

Theodore Bloomfield is making plans to organize a Los Angeles Chamber Symphony similar to the one he has in Cleveland. He will go back to the latter city to direct his ensemble at Fremont and Kent, Ohio, returning to Los Angeles the latter part of February.

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George Antheil has added a new Piano Sonata to his list of compositions, and is working on a Violin Sonata which he hopes to complete before called for his next film score.

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There will be no Bizet music in Columbia's film The Loves of Carmen, which is based directly on the Merimee story. Underscoring will be done by Mario Castelnuovo-Tedesco.

•

Anne Jeffreys is taking a leave of absence from the RKO lot to play a musical, Romance, for the Shuberts on Broadway.

•

Universal-International music head Milton Schwarzwald is keeping an ear on five composers at once. Leith Stevens is finishing All My Sons, and proceeds to The Velvet Fleece and The Saxon Charm. After finishing Letter from an Unknown Woman, Daniele Amfitheatrof will do The Judge's Wife. Frank Skinner is at work on Patent Applied For and The Brain of Frankenstein. His activity is matched by Walter Sharf, who is scoring Casbah (nearly done) and Are You With It?

•

Producer Frank R. Bruni has raided the radio ranks for his current stellar attraction at the Florentine Gardens, securing the glamorous personality, Beatrice Kay. A former light opera ingenue, who appeared on Broadway in Rose Marie, Sonny, and Sweet Adeline, she now specializes in reviving the nostalgic songs of the gay nineties. Building up her repertory involved a great deal of painstaking research. In private life, she is the wife of Sylvan Green, composer-pianist.

Milwaukee Plans Symphony Orchestra

MILWAUKEE, WIS.—The concerts opening the new season of the Chicago Symphony at Pabst Theater, directed by Artur Rodzinski, were eminently successful, the house packed for both programs. A reception was held after the second concert for the conductor and his wife.

Other music events included concerts by Vronsky and Babin (before 3,000), the Vatican Choir, Msgr. Licinio Refice, conductor (one concert was scheduled but two more had to be added), Jennie Tourel in a brilliant recital.

Margaret Rice, with the cooperation of the Junior Chamber of Commerce, presented at City Auditorium before a large audience a concert by the Philadelphia Orchestra, directed by Eugene Ormandy, for the benefit of a fund to finance a Milwaukee symphony orchestra.

JUSTIN E. MCCARTHY.

ERNESTO LECUONA, Latin-American composer-pianist, will make his first concert tour of the United States and Canada in March and April, 1948, under the personal management of Berenece Kazounoff. He will be assisted by an orchestra; Esther Borja, contralto; René Castellar, baritone, and two dancers. (Photo by Apeda.)

Ballet Featured In San Francisco

By MRS. FRANCIS H. REDEWILL

SAN FRANCISCO.—Ballet-loving San Franciscans thronged to the Opera House for ten performances of the Ballet Russe de Monte Carlo. Besides standard works, several new ballets were presented, Madroños, Cirque de Deux and Lola Montez, with Danilova, Krassovska, Boris, Wilde, Williams, Moylan, Danielian, Franklin, and others in prominent roles. Paul Strauss and Ivan Boutnikoff were the conductors.

In recent San Francisco Symphony programs, Pierre Monteux conducting, first chair leaders rose to the importance of guest artists on two occasions. Naoum Blinder and William Wolski, violins, and Boris Blinder, cellist, were heard in the Concerto Grosso, No. 5 of Handel. The Blinder brothers again appeared as duo-soloists in the Double Concerto of Brahms on the programs of Dec. 4, 5 and 6. The Third Symphony of Roy Harris provided contemporary interest, and Debussy's Iberia again proved a scintillating closing number. Virginia Morgan, playing Paul Creston's Poem for Harp and Orchestra, a work of light and pleasing appeal, did honor to her position as leading harpist with the local forces.

Ravel Ballet Heard

The Daphnis et Chloe ballet by Ravel (complete score), with the University of California Chorus assisting in the wordless choral accompaniment, was one of the most electrifying performances ever given in the Opera House. Monteux premiered this work in Paris in 1912 and conducted with that rare combination of precision and lilting force that is his especial domain.

Three recent programs marked the successful local debut of Zadel Skolovsky, Canadian pianist, in the Tchaikovsky Concerto in B flat minor. The Symphony No. 5 of Shostakovich and Minstrel Show by Morton Gould (first performance in San Francisco) made these programs particularly delightful.

Verdi's Requiem with the San Francisco Symphony and the Municipal Chorus, soloists Verna Osborne, Herta Glaz, Carl Hague and Perry Askam, was presented at the Civic Auditorium in the Art Commission Series. Seldom has a choral work been given here that so perfectly combined dignity and deeply emotional appeal. Again the master hand of Monteux can be credited for a truly great performance.

Marines Memorial Theatre had several concerts of a more intimate nature in recent weeks. Josef Marais and Miranda, presented by MacGurn and Anthony in a "first" San Francisco appearance, gave novel songs of the African Veld and other folk music. The San Francisco String Quartet, in their first program of the season, offered Mozart and Beethoven Quartets and with the brilliant assistance of Corinne Lacomble, pianist, the Ernest Bloch Piano Quintet. Curran Swint presented two pianists: Barbara Greenlee from the studios of Harald Logan in an ambitious debut recital; and Marcus Gordon in an interesting and varied program with unusual numbers by Copland, Villa-Lobos and Jelobinsky.

In Other Communities

The University of California Symphony Orchestra, Professor William Denny, conductor, with soloists Barbara Lull, violin; and Detlev Olshausen, viola, played to a capacity audience in Wheeler Auditorium, Berkeley, the Symphony in E Flat Major by Borodin closing the program. The Young People's Symphony, Jessica Marcelli conductor, gave their first program since resuming activities following war years at Wheeler Auditorium. Jane Colevas, 17-year-old violinist, was soloist in Lalo's Symphonie Espanole, and the orchestra of youthful enthusiasts played Mozart's Jupiter Symphony. The Young People's Symphony gave a second program at the Scottish Rite Temple, Oakland.

The Oakland Symphony, Dr. Orley See conductor, opened the winter's activities with a concert at the Oakland Auditorium. Arpine Inayetian McKenna, pianist, was heard in the Beethoven Third Piano Concerto. The MacDowell Sinfonia Tragica, Mozart's Magic Flute

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GERALDINE COOKE,
soprano, who made her New York recital debut in Times Hall in November, began her career in choir and oratorio under the direction of the late John Smallman in Los Angeles. She sang during the summer with the Philharmonic Chorus in the Hollywood Bowl, and then graduated to roles in opera throughout Southern California. Since coming to New York she has been heard in operatic quartets and in concert. (Photo by Bruno of Hollywood.)

Overture, Debussy's Petite Suite and Dance of the Clowns by Rimsky-Korsakoff completed the offerings.

Frances Wiener, violinist, and Lev Shorr, pianist, appeared at Wheeler Auditorium, under University of California Extension Division auspices in a sonata recital of appealing variety, and technical finesse. Mozart, Beethoven, Debussy and Hindemith sonatas were programmed.

In Mill Valley Park School Auditorium, Louis Kaufman, violinist, was heard in a fine violin recital, giving works by Bach, Saint-Saens, Kodaly, Prokofieff, Milhaud, McBride, Still and Copland.

Pacific Northwest Symphony Opens Season

SEATTLE, WASH.—The augmented Pacific Northwest (formerly Seattle) Symphony Orchestra opened its series with a pair of concerts featuring the Tchaikovsky Fourth Symphony, which resulted in unusual ovations for its conductor, Carl Bricken. The orchestra seemed rejuvenated and responded with renewed energy to his slightest nuance. The concert opened with Siegfried's Rhine Journey, and included also a new, pleasing suite of Five Russian Pieces by Greensway, and Ravel's second suite from Daphnis et Chloe.

The second pair introduced Eugene Linden, talented young associate conductor of the orchestra, who was formerly conductor of the Northwest Mozart Theatre and other opera productions. In his local symphonic debut he gave a splendid accompaniment for Carol Brice in her singing of Mahler's Songs of a Wayfarer. Her colorful vocal reading and fine diction brought prolonged applause, as did her singing of the vocal solo in De Falla's El Amor Brujo. The list also included works of Thomas, Mendelssohn and Brahms' First Symphony.

The Pacific Northwest Orchestra gave its first out-of-town concerts in Tacoma and Olympia on Dec. 3 and 4, respectively. Mr. Linden offered practically the same program as in Seattle with two changes—Alice Rodosi, contralto and member of the viola section of the orchestra, appeared as soloist in the De Falla number, and the Mozart Eine Kleine Nachtmusick was included on the program. J. H.

Maxim Schapiro Revisits Alaska

Maxim Schapiro, pianist, besides his recent recital in San Francisco, has appeared in Boston; with the Hartt Orchestra of the Hartt School of Music, Hartford, Conn. (of which he is a faculty member); and at Hollins College, Virginia. In December, Mr. Schapiro made his second visit to Alaska, with engagements in Fairbanks, Anchorage, Amos and Noranda. In March he is scheduled for his second tour of Canada this season.

St. Louis Applauds Concert Novelties

ST. LOUIS, MO.—Keeping alive the interest of symphony audiences is one of the secrets of Vladimir Golschmann's splendid success in managing to record larger subscription lists each season for the St. Louis Symphony Orchestra. Through frequent performances of new scores by contemporary composers and seldom heard works of early masters, Golschmann's programs are models of intrinsic value and sustained interest. During the first six concerts of this season, one world premiere and seven first-time performances were introduced, resulting in spontaneous acclaim from both critics and public.

Raya Garbousova offered the first local performance of Samuel Barber's Cello Concerto, giving this interesting and difficult opus a treatment of notable virtuosity. The Andante from C.P.E. Bach's D major concerto and Eli Siegmeister's Ozark Set, also a first hearing, preceded a monumental reading of the Brahms Fourth Symphony which brought Golschmann a much deserved ovation. Whittemore and Lowe at dual keyboards made their first appearance here, also giving local premieres of the C.P.E. Bach concerto in F major, and the Poulenc concerto in D minor. Excellent interpretations and perfect coordination characterized the teamwork of these talented young pianists, who were enthusiastically urged to add several extra numbers. Mr. Golschmann's orchestral support was notable, as were his readings of Smetana's Bartered Bride overture and Mendelssohn's Scotch symphony.

The sixth concert pair included the Marriage of Figaro Overture, the Tristan Prelude and Liebestod, The Afternoon of a Faun and the Firebird suite. Alexander Uninsky was the featured artist, giving a matchless performance of the Beethoven "Emperor" concerto and adding extras to quell the waves of approbation.

Rivier's Symphony and Milstein Heard

More new interest pervaded the next concerts in the performance of Cimarosa's Concerto for Oboe and Strings, the soloist, Albert Goltzer, first oboist of the orchestra, giving a top-notch account of his fine abilities. Jean Rivier's Third Symphony for string orchestra proved a decided innovation and was roundly applauded. Both works were new to these programs. Nathan Milstein, favorite of the violin clan, gave a thrilling and flawless interpretation of the Tchaikovsky Concerto to the unbounded delight of his many devotees. The orchestra attained perfection throughout.

André Kostelanetz made his annual appearance, conducting the Symphony Orchestra in a special benefit concert which drew a capacity house. His enjoyable program contained Berlioz' Roman Carnival overture, the Tchaikovsky Fifth Symphony, waltzes by Ravel, Chopin and Strauss, and three Cole Porter tunes in his own inimitable arrangements.

The St. Louis String Quartet, directed by Harry Farbman, concertmaster and assistant conductor of the Symphony Orchestra, gave the first of a series of concerts at the Wednesday Club auditorium before a capacity house. Quartets by Brahms and Haydn were played in expert style, as was a Suite for cello and piano by Shostakovich, the pianist for the occasion being Edith Schiller (Mrs. Farbman in private life), and an artist of superior attainments. The quartet personnel includes, besides Mr. Farbman, Marcello Conforto, second violinist; Herbert Van Den Burg, viola, and Edgar Lustgarten, cellist, all leading members of the Symphony Orchestra. O. C.

WHO'S NEWS IN CONCERT PROMOTION

MRS. EMIL BRUDNO, Cleveland, Ohio, celebrating her 15th season as one of the leading local managers of the Middle West, this season presents Horowitz, Rubinstein, Arrau, Stern, Gafni, Griller Quartet, Baccaloni, Markova and Dolin, Segovia and Carmen Torres. Her hobbies are bridge and books, especially biographies; favorite music, the "three B's," and now and then a modern composer. Entered the tonal field through the local managership of the National Broadcasting Company, afterward founded her own bureau, the Cleveland Civic Concert Association. Wishes she could "*invite* all music students to her concerts to receive inspiration from the coming young men and women at the top of their respective fields."

MRS. EMIL BRUDNO
(Geoffrey Landesman Photo.)

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WASHINGTON Winter Music Calendar Full

WASHINGTON, D. C. — The National Symphony Orchestra, with Dr. Hans Kindler conducting, opened its 17th season, and the Wednesday evening subscription series of concerts recently before a distinguished audience headed by President Truman. Tossy Spivakovsky, violinist, was guest artist. The Sibelius violin concerto, Sweelinck's Chromatic Fantasy as transcribed by Dr. Kindler, the world premiere of Pacific Nocturne by Philip Henry, and Brahm's Fourth Symphony all served to demonstrate the heightened degree of excellence the orchestra has attained.

Mr. Spivakovsky's performance in the violin concerto brought forth such applause as to call for an encore. Dr. Kindler, always pleased when he can introduce a new work on his program, gave the quite lovely Pacific Nocturne a reading which emphasized its poignant quality.

Duo-pianists Vitya Vronsky and Victor Babin enhanced the second Wednesday concert with a brilliant performance of Benjamin Britten's Scottish Ballad, heard here for the first time. They played also Bach's Concerto in C Minor, and the orchestra, under Dr. Kindler gave a particularly beautiful reading of Ravel's Daphnis and Chloe Suite.

Tschaikovsky and Wagner dominated the first Sunday afternoon concert by the National Symphony, Dr. Kindler again conducting, with the tone poem Francesca da Rimini the most impressive number. Astrid Varnay, soprano, guest artist, was well received for her fine singing in the Immolation Scenes from Götterdämmerung, the Wagnerian excerpt being better suited to her voice and interpretation than the Letter Scene from Tchaikovsky's Eugene Onegin.

Alec Templeton on the second Sunday concert, introduced to Washington his Concertino Lirico and as always delighted his audience with improvisation and musical humor. The enthusiastic applause which greets Mr. Templeton is no surprise. Howard Mitchell, associate conductor of the National Symphony, and the orchestra ably accompanied him.

Philadelphians and Some Recitalists

The Philadelphia Orchestra adds lustre to its reputation and repertoire with an absolutely superb interpretation of Strauss' Don Quixote. The performance of this work at the opening concert of the orchestra's series in Washington, with Brahms' Symphony No. 3 and Bach's Toccata and Fugue in D Minor as transcribed by Eugene Ormandy, the conductor, provided such rich fare as to hold the capacity audience entranced from the first note.

Nathan Milstein, violinist, presented in recital by Patrick Hayes, brilliantly displayed his virtuosity in a varied program which included Bach's unaccompanied Partita in D Minor, Beethoven's Sonata in G Major, Op. 30, No. 3, and perhaps most happily of all, Bloch's Nigun, stirringly performed by Mr. Milstein. Arthur Balsam was at the piano.

Risë Stevens, Metropolitan mezzo-soprano, appeared in recital, delighting her many admirers with a program ranging from German lieder to excerpts from Carmen.

Considerable interest was shown in the recital by Miklos Gafni, tenor, the quality of whose voice at present exceeds his ability as a singer. A representative program of songs and arias by Stradella, Gluck, Verdi, Kodaly, Bartok and others revealed both the potential greatness and the inadequacies, but his audience was ready with applause.

Library of Congress Has Founder's Day

The annual observance of the Founder's Day by the Elizabeth Sprague Coolidge Foundation in the Library of Congress this year was the occasion not only of the presentation of the Coolidge medal for eminent services in behalf of chamber music, but also for the presentation to the audience of a composition by Mrs. Coolidge, Trio in F Major. This was played by the Alberneri Trio, who also gave the premiere performance of Georges Enesco's Quartet No. 2 in D Minor in which they were assisted by Milton Katims, violist. As already announced, the Coolidge award this year went to Luther B. Marchant, Dean of Music at Mills College, California, and Louis Speyer, oboist of the Boston Symphony.

M. G. DEANE.

U. S. VOICE TEACHER INTERVIEWED IN ITALY ON PROBLEMS OF SINGER

The recent visit to Italy, his native country, by Ettore Verna, New York singing teacher, was the occasion for some interesting remarks by the maestro about singing. Interviewed by representatives of the press in that country, he expressed his opinions on the vocal art.

The foreign interviewers and critics were interested in his views, because of the fact that he had brought with him from America a number of singers whom he had coached for appearances in opera there—Ramon Vinay, tenor of the Metropolitan, who sang in Pagliacci and Otello; Eugene Conley, American lyric tenor, appearing in Traviata and Boheme; and three young feminine artists—Eva De Luca, lyric soprano of the Philadelphia La Scala Company, who sang Mimi and Butterfly; Bette Dubro, mezzo-soprano, heard as Azucena and Amneris; and Jane Frazier, coloratura soprano of the Philadelphia Opera Company, heard as Gilda and Lucia.

At the Teatro Lirico in Milan several of these artists were presented, and the audiences were genuinely surprised to find that the *bel canto* style, which is considered a prerogative of the Italian maestros, was present in their work. These included Eva De Luca, who did Mimi there; Miss Dubro, heard as Azucena, and Miss Frazier, who bowed as Gilda, all young exponents of his voice teaching in his New York studios.

Interviewed on his theories about the voice, Mr. Verna said he recognized that "Italy is a gold mine of beautiful voices that other countries can hardly equal," but that "the lack of preparation and study today is due above all to the war, which interrupted the regular sources of instruction.

"For the voice a patient diagnosis is important—in fact, essential. One can not establish the definite color and effectiveness of the vocal organ before at least six months of study.

Concerning Enunciation

"The details of enunciation and diction," he continued, "are of great importance for proper preparation of songs and operatic roles. I made a particular study of the anatomy of the larynx and coordination of the jaw in relation to various languages. The articulation of English-speaking races is often quite hard and stiff. When one has found the way to remove this rigidity and soften the articulation, many difficulties disappear."

Mr. Verna also discussed with his interviewer some details of taste—and the opposite—in the presentation of roles. Both agreed that it was "a grotesque habit to respond with a bow and perhaps a hand on the heart to applause on the open stage." Also that it was not the best thing for the dramatic picture for audiences—as so often in Italy—to insist on encores of popular arias in opera. Long holding of high notes, though dear to a certain section of the public, as well as the custom of too strenuous "shouting" on the lyric stage were decried.

"Bel canto, united with real feeling," he said, "will reach a more discriminating public. Whereas Rossini's famous dictum said that what was needed for success was voice, voice and more voice, one might paraphrase it to say that 'Heart, heart and more heart' will cause the public to applaud with sincere enthusiasm.

D. M.

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Omaha Hears Concerts and Opera

OMAHA, NEB.—The Tuesday Musical Club, which completely sold out its membership early last summer, opened its series for the winter with a recital by Maryla Jonas, pianist. Her art and an unhackneyed program won her an ovation, and many encores were demanded.

Maurice Dumesnil, well known here through frequent visits both as a piano recitalist and as teacher, gave another of his excellent and well-planned programs under the sponsorship of the music department of the First Baptist Church.

The Morning Musical presented in its second program Alan Palazzo, tenor, who won immediate success and many encores (Jacob Baras, accompanist) at Joslyn Memorial.

Marian Anderson at the City Auditorium, appearing on Sunday night, sang a program great from every angle, with Franz Rapp at the piano.

Muriel Rahn, soprano, presented by Zeta Phi Beta sorority, proved her worth as a recitalist by artistic singing. She deserves especial mention for including in her program a group of art songs of beauty by Negro composers. Max Walmer accompanied.

The Junior Chamber of Commerce Charities Fund gave local opera-lovers an inning with a two-day engagement of the New York Civic Opera Company in Gounod's Romeo and Juliet. Title roles were sung one night by Jose Fernando and Frances Cassard, and the next by Byron Steele and Jane Aldrich.

The Monday Musical Club is sponsoring a second season of three chamber music concerts, the first of which presented Myron Cohen, violinist, Rosemary Howell, cellist, and Gladys Hamstreet May, pianist, in trios by Haydn and Schubert, and the Brahms cello sonata in E minor. The artistic work of these three young musicians in their chamber music programs of last year undoubtedly encouraged this second season. H. M. R.

Dr. Heinz Unger in U. S.

Dr. Heinz Unger, conductor, whose recordings of Mendelssohn's Italian Symphony and other works (Decca) are frequently played over WQXR, has arrived in New York to make his home in the United States.

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CINCINNATI Orchestra and Artists Greeted

CINCINNATI.—Before leaving on its second tour of the season, the Cincinnati Symphony Orchestra, under Thor Johnson, was heard in two splendid programs. At the first of these pairs, Mr. Johnson conducted a Beethoven-Wagner list. As soloist, Marjorie Lawrence thrilled her audience with her inspired rendition of the Wagner "Love-Death" from Tristan and Isolde. Equally magnicent were the Beethoven aria "Ah perfido" and "Thou Art the Spring" from Die Walküre. The Beethoven Symphony No. 1 and the Wagner's Siegfried's Journey to the Rhine from Götterdämmerung completed the program.

The next pair of concerts featured Sascha Gorodnitzki in a fine performance of the Rachmaninoff Concerto No. 2 and first performances of an interesting Symphony No. 1 by Weldon Hart and the Stoessel orchestration of the Bach Passacaglia and Thema Fugatum in C Minor. The Berlioz orchestration of Weber's Invitation to the Dance gave Cincinnatians an opportunity to applaud Walter Heermann, first cellist of the orchestra, as soloist.

Bostonians in Visit

An outstanding event was the third attraction of the Artist Series presented in Music Hall by J. Herman Thuman. The Boston Symphony Orchestra under Dr. Serge Koussevitzky gave deeply moving readings and revealed new beauties in well-known works. The program included the "Italian" Symphony of Mendelssohn, the Daphnis and Chloe Suite No. 2 of Ravel, and the Tchaikovsky "Pathetique" Symphony.

The second concert of the Cincinnati Chamber Music Society season was given by the Stuyvesant Quartet at the Taft Museum. The Mozart Quartet in D Minor (K. 421), the Villa-Lobos Quartet No. 6, and the Beethoven Quartet in F Major, Op. 59, No. 1, showed the versatility of the artists of this fine ensemble. In response to enthusiastic applause, the foursome played a movement from a quartet by Ernest Bloch as an encore.

The Matinee Musicale Club presented Jussi Bjoerling in a concert at the Hall of Mirrors in the Netherland Plaza on Dec. 7. This was the great tenor's first Cincinnati appearance and his varied program, ranging from Mozart to a group of Scandinavian songs, gave Mr. Bjoerling full opportunity to display his superb voice and high artistry. The audience was not satisfied until Mr. Bjoerling had responded with numerous encores.

The Orpheus Club gave the first concert of its 55th season in Emery Auditorium on Dec. 4. Dr. Thomas James Kelly conducted the chorus in a diversified program including a group of Christmas Carols which the audience joined in singing. The soloist was Joan Brainerd, lyric soprano, with Paul Ulanowsky as her accompanist. Miss Brainerd, who won the National Federation of Music Clubs auditions, showed fine musicianship in numbers ranging from Bach to Hageman.

A delightful program of ballads was given in Wilson Auditorium by Susan Reed under the auspices of the Associates of the Community of the Transfiguration. She gave many encores.

In Music Schools

The College of Music Symphony Orchestra, under Walter Heermann, gave the second concert of the season in the Odeon, playing works of Mozart, Debussy, Theo Ysaye, and Burnet C. Tuthill. The soloists were Jane Russell, soprano, and Conrad Crocker, flutist.

A recital was presented at Taft Museum on Dec. 14 by artist students of the College of Music. Those participating were William Wilson, violinist, accompanied by Ruth Blum; Marie Martino, soprano, accompanied by Robert Feist; and a string quartet consisting of Paul Smith, violin; William Wilson, viola; Allen Winold, violin, and Myrtle Whitehead, cello.

The Cincinnati Conservatory of Music Symphony Orchestra, under Dr. C. Hugo Grimm, gave the second concert of the season in the Conservatory Concert Hall. The soloists in the program of works by Rossini, Bruch, Wagner, and Tchaikovsky, were Shirley Greeley, violin, and, in the Meistersingers, Bige Hammons, Dorothy Sturm, Patricia Aussiker, Richard Wright, and Richard Gant.

The annual Feast of Carols of the Conservatory of Music was held in the Hall of Mirrors of the Netherland Plaza Hotel on Dec. 14. The brass ensemble was directed by William White and the carol singing by Miss Sarah Yancey Cline. JOSELYN L. FARMER.

President Truman in Box As Daughter Sings

WASHINGTON, D. C.—Margaret Truman's concert at Constitution Hall on Dec. 22 was attended by President and Mrs. Truman in a box, as well as other members of the family from Missouri and Colorado. Miss Truman's program included two Mozart arias and works of Hahn, Weckerlin and others. The audience of some 4,000 included many notables and recalled her three times at the end of the first half and repeatedly at the close.

Baltimore Lyric Theatre Asks $50,000 for Renovation

BALTIMORE, MD.—A plan has been announced to raise a fund of $50,000 to redecorate and refurnish the Lyric Theatre here, Dr. A. R. L. Dohme, president of the Lyric Co., states. According to Frederick R. Huber, manager of the hall, where most musical events in the city are given, the redecorations (which will include a new stage set, box chairs, drapes, ushers' uniforms, and an electric switchboard, among other items) will be the first in many years. Although the theatre is not operated for profit, any surpluses since 1940 have been devoted to mechanical equipment and other improvements. It is proposed to ask 1,000 Baltimoreans to contribute a minimum of $100 each before Feb. 2, as the directors have already done.

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N. Y. Concerts

(Continued from page 18)

Bartlett and Robertson Premiere Dutch Work

The novelty of the Dec. 8 program of duo-pianists Bartlett and Robertson was an Improvisation on a German Cradle Song by the Dutch composer Hans Osiek. The chimes of an old Dutch church inspired the composer to write this most effective, and harmonically very colorful, contribution to the scarce two piano literature. The first half of the bill was devoted to Bach and the pianists proved they are masters in the interpretation of classical music. A most delightful reading of Schubert's Theme and Variations in A flat major followed by compositions of De Falla, Granados, Debussy and Milhaud closed the program. H. W. L.

Jeanne Mitchell Makes N.Y. Debut

Jeanne Mitchell, young American violinist, offered works by Tartini-Kreisler, Bach, Vieuxtemps (Fourth Concerto), Milhaud, Lukas Foss and Sarasate, and included Andantino, a most promising composition of her own on the afternoon of Dec. 9. The recitalist played with complete musical authority, the double stoppings clean and crisp, the tone full and round. Her performance was technically faultless, but to the extent that at times the tone color and musical expressiveness were almost lost. Helmut Baerwald was the expert accompanist. T. P.

Ruby Mercer's Song Program

Commencing with a Bach, Beethoven and Mozart group, Ruby Mercer, soprano, on the afternoon of Dec. 10 presented an excellent program which included five Hugo Wolf songs and three arias of concert type from Adriana Lecouvreur, by Cilea, L'Heure Espagnole of Ravel and from Puccini's La Rondine. Le Temps des Lilas by Chausson, Le Chapelier by Satie, Messaien's Trois Melodies and Noël des enfants by Debussy were the French selections. English numbers were Harvey Enders' Words on the Wind, Lehman Engel's Orpheus and his Lute, three Stravinsky Nursery Rhymes, Blue Water, by Fenton and Bone and Vanished Summer by Edward Harris, who was the splendid accompanist for the singer. The soprano made an attractive appearance and exhibited her vocal resources with pleasant, permissible gestures. M. C.

The Leschins, Duo-Pianists, Heard

Joana and Louise Leschin, duo piano team, opened their program on Dec. 10 with a Toccata by Respighi, transcribed by Messina, after which followed Mozart's Rondo (K. 386) reconstructed by Alfred Einstein in 1936. Then, they proceeded to play Liszt's Reminiscences of Don Juan. The two pianists play loud and fast, without always showing feeling for dynamic shadings. Their pedalling is rather poor and often blurred the sound of their pianistic efforts. The second half of their program offered works by Bach-Leschin, Zipoli-Simon (Suite—a first performance), Infante, Guastavino, Bloch and Tausig-Gobbi. H. W. L.

Gunnar Knudsen in U.S. Bow

Gunnar Knudsen, Norwegian violinist, made an impressive first appearance on Dec. 11. His opening number, a Handel Larghetto, was done with such restraint that it did not appear quite as fine as it really was. His Vitali Chaconne seemed pedestrian, but his Grieg C minor Sonata, Op. 45, No. 3, was nothing less than magnificent.

Many other works, not a few first performances, and of these several of his own arrangements, followed. A wide variety of concept and treatment was displayed, from widely dancing effects to ethereally reflective moods, particularly as in the Shadows of Charles Haubiel, who was also the recitalist's admirable supporter at the piano. The violinist's tone, though beautiful, at times had an eerie, remote quality suggesting the viola or perhaps a muted instrument. T. P.

Muriel Smith in Recital Debut

Muriel Smith, contralto, made her recital debut on the afternoon of Dec. 12 and left no doubt that she was as successful in the concert field as she was in the leading role of the Broadway production of Carmen Jones, Our Lan' and more recently as Elsa Hammer in the City Center Symphony's performance of Marc Blitzstein's The Cradle Will Rock. Miss Smith has a lovely, rich and resonant voice of fine range which she uses with a high degree of musicianship. Her phrasing and diction are excellent, and the program was sung with feeling and style. Performing the songs of Bach, Beethoven and Wolf in German, Santoliquido in Italian, a group of French and one in English with interpolations in Russian, her best singing was Wolf's Der Tambour, Debussy's Fantoche and Marc Blitzstein's Mamasha Goose, which lacked the restraint with which most of the songs were interpreted. Stuart Ross was the excellent accompanist. W. A. T.

Busch, Serkin in Superb Performance

Adolf Busch and Rudolf Serkin united for an afternoon of exquisite playing on Dec. 13. Brahms' Sonata in D minor, Op. 108, Beethoven's Sonata in G major, Op. 96, and Schubert's Fantasia in C major, Op. 159, made up the bill, which was executed with superb musicianship by both artists. Serkin was the driving power, but Busch, with whom the pianist had performed the whole violinistic repertoire at the start of his American career, was the same superb musician that he has always been. The afternoon was a great success. E. L.

Zimbalist Plays Classical List

Efrem Zimbalist, with Vladimir Sokoloff at the piano, gave the second recital of his series on Dec. 13, this one consisting of works of the classical period. Mr. Zimbalist, the master of his instrument, again proved the excellence of his superb bowing which helped fully to realize the expressive elements of the masterworks he performed. Music by Tartini, Haydn, and Paganini, sonatas by Mozart and Beethoven, and Viotti's Concerto in A minor made up the program. Through the faultless interpretation of Zimbalist, the works came to life in their ageless beauty. E. L.

Serkin, Busches with New Friends

The New Friends of Music presented Rudolf Serkin, piano; Adolf Busch, violin; and Hermann Busch, cello, in a program worthy of such outstanding musical figures on Dec. 14. They gave first the Beethoven Piano Trio in D major, Op. 70, No. 1, and ended with the same composer's Piano Trio in B flat major, Op. 97, with his Sonata for Piano and Violin in C minor, Op. 30, No. 2, in between (done without the use of scores). In the first offering the piano may have dominated a little unduly, but the second presentation was a perfect blend of the two instruments, while the third was such a marvelous accord of the stringed instruments with the leading piano that the effect was a consummate realization of the composer's intent. T. P.

Vital Performance by Solveig Lunde

Solveig Lunde, who gave a recital on December 14, is a gifted pianist with a well founded technical accomplishment which enabled her to overcome the many difficulties of her taxing program. In the Beethoven Sonata in F major, Op. 10, No. 2, as in Prokofieff's Sonata No. 8, Miss Lunde gave a clear and spontaneous performance that was refreshing in its vitality. The program was rounded out with Scarlatti's Sonata in F major, Clementi's Toccata in B flat major, Debussy's Voiles and L'Isle joyeuse and a Chopin group. L. J. G.

Benny Goodman with Little Orchestra

On Dec. 15 Benny Goodman played with the Little Orchestra Busoni's Concertino for Clarinet and Orchestra and Mozart's Concerto for Clarinet and Orchestra in A major (K. 622). In the Busoni work the solo instrument is used with an intimate knowledge of its technical potentialities, fully realized by the soloist. His fine tone and phrasing also were evident in Mozart's masterpiece. The orchestra gave sensitive support.

Under the baton of Thomas Scherman, the concert opened with a lively, straightforward reading of Handel's Concerto Grosso No. 12 in G major, followed by Stravinsky's Danses Concertantes for Chamber Orchestra. The second half included Delius' On Hearing the First Cuckoo in Spring and Summer Night on the River, both delicately presented. Soloist and orchestra were cordially acclaimed. D. B.

Barbara Holmquest Introduced

Barbara Holmquest's recital on Dec. 16 brought the pianist in an assortment containing Rachmaninoff's Sonata No. 2, Moussorgsky's Pictures at an Exhibition, Prokofieff's Visions Fugitives, Kabalevsky's Sonatina Op. 1 and other numbers. The young artist, making her debut on this occasion, made an excellent impression through technical skill and compass and for freshness and taste in interpretative approach. D. B.

Randolph Hokanson in New York Debut

Randolph Hokanson opened his debut recital in New York on Dec. 17 with an impressive reading of Bach's Toccata in D major. It was technically and musically the most satisfactory offering of his program. Three Scarlatti sonatas lacked lightness and elegance. Beethoven's Sonata in A major, Op. 101, was well conceived in details but suffered from dynamic exaggerations. The same black and white technic was applied to Schumann's Arabesque and In der Nacht and Debussy's Poissons d'Or and La Terrasse des Audiences du Clair de Lune. In Ravel's Toccata Mr. Hokanson proved his reliable manual dexterity. The concert closed with Twelve Etudes, Op. 33, by Szymanowski. H. W. L.

Brazilian Pianist in N.Y. Debut

Ivy Improta, Brazilian pianist, made her New York debut on the afternoon of Dec. 17. Miss Improta chose for her first number Beethoven's Sonata Op. 109 and pieces by Schumann, Brahms, and Albeniz. Also in the program were three works new to New York audiences: Villa-Lobos' Alma Brasileira, a Toccata by Gnattali and Sete Miniaturas by Viana. Miss Improta played with spontaneity and strength. Her rhythm was well marked though sometimes she played with complete abandon. L. J. G.

Times Hall

Program by Kathleen Crisman

Kathleen Crisman, introduced on Dec. 6 as an instrumentalist, vocalist and teacher holding B.M. and M.A. degrees, was heard in a long, difficult program which reflected credit upon the singer's research work and selectivity. Beginning with the Et Incarnatus Est from Mozart C Minor Mass, Trunk, Reger and Strauss songs and the Bruch Cross of Fire aria, the singer completed her list with French of Poulenc and Vidal and a pleasing group of Folk Songs, English and early American. In

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these last, as in the more subtle numbers of her program, Miss Crisman's voice showed to best advantage. Throughout, her work was stylistically excellent. Charles Richard was at the piano.
M. C.

Virginia Shaw in Soprano Airs

Virginia Shaw, soprano, displayed an excellent voice of considerable range, tecture and color in her recital on Dec. 7. She sang with a sense of complete musical feeling and one always had an impression that the songs were thoroughly understood. Her program included a group of songs by contemporaries Kerby-Niles, Lieberson, Bax, Bacon, Bowles, Thomson and Nordoff; a Poulenc group; Gluck's Monologue et Air from Iphigenie en Tauride, which did not seem suited to the soprano's voice; a Cornelius group; and five Spanish Christmas songs. Nathan Price did an outstanding job as accompanist. L. T.

Britten's Les Illuminations Sung

Alice Gerstl-Duschak sang a program which gave evidence of her musicianship on Dec. 7. Most interesting compositions were the Illuminations (5 songs of the cycle) by Benjamin Britten and two songs by Charles Ives. The rest of the bill consisted of arias by Christian Bach and Haydn, songs by Schubert and Hugo Wolf and a group of folksongs. Miss Duschak is at all times a tasteful interpreter. That she sometimes lacked control of her vocal means may be attributed to the nervousness of a debut-recital. A friendly audience applauded heartily and asked for encores.
H. W. L.

McKinney Exhibits Fine Pianism

Mathilde McKinney, an admirably equipped pianist, played works of Beethoven, Scarlatti and Prokofieff—a widely varied trio—with unusual ability on Dec. 8. Her performance of Marion Bauer's Patterns won much applause for her and the composer, who was present. A Chanler Toccata, Bartok's Improvisations, Op. 20, and Debussy works (done rather in the technical than in the atmospheric mood) completed the interesting program, to which she added one of her own intellectual compositions as encore.
T. P.

Marguerite Standen Sings

Marguerite Standen, mezzo-soprano, offered a diversified program on Dec. 9 introducing four interesting songs by Paul Nordoff, who also acted as accompanist. This single group in English listed for first performance Elegy and Fair Annette's Song. Other numbers included small arias of the Handelian school, the Jeanne d'Arc aria by Tchaikovsky, four Brahms lieder and songs in French by Faure, Ferrari, Poulenc and Poldowski. Although not entirely ready for New York concert appearances the singer showed good taste and careful training.
M. C.

Edwards and Davenny play Sonata Program

A sonata program was given by Sidney Edwards, cellist, and Ward Davenny, pianist, on Dec. 11. The program included the Bach C minor Sonata, the Beethoven Sonata, Op. 102, No. 2, and Honegger and Shostakovich Sonatas. The work of these artists may well be praised—they attained some very musicianly interpretations and revealed formidable technique.
L. J. G.

Edith Allaire in Ballad Program

Edith Allaire gave a unique recital called Singing with Guitar on Dec. 12 in which she sang a number of familiar folksongs accompanying herself on a harp-guitar. The ballads were projected with excellent diction and clarity. Her range from the conventional love song to the more familiar folksong was always agreeable and in character.
L. J. G.

Susan Reed in Hebridean Songs

In her program of folksongs on Dec. 13, Susan Reed, ballad singer, included a group of songs from the Hebrides, several of which were sung in Gaelic. These songs were collected and arranged by Marjory Kennedy-Fraser and Kenneth Macloed and on this occasion James Shomate accompanied at the piano. While this group was sung with Miss Reed's usual inimitable style, she was more effective when singing to her own accompaniment on the Irish harp and zither. After intermission the remainder of the program was all by request and Miss Reed kept her audience as entertained with her terse remarks as she did with her singing.
R. K.

Debut of Arax Melkonian

Arax Melkonian, soprano, made her New York debut on Dec. 14. Her program contained songs by Brahms, Wolf, Strauss, Verdi, and an Armenian group. Miss Melkonian has a voice of beauty and clarity, but her greatest success was achieved in the Armenian songs, which were full of tender feeling and tonal color. She was ably accompanied by Stuart Ross.
L. J. G.

Vinaver Chorus Opens Series

Dec. 15 witnessed the auspicious opening of a new series of concerts sponsored by the Friends of Choral Art. Chemjo Vinaver, a conductor who is gifted in his chosen field of choral singing, wove a pattern of beautiful sound which was a delight throughout the evening. The ensemble, consisting of a mixed chorus, gave ample evidence of its ability to respond to the every wish of its conductor, and conjured tones such as have seldom been heard in late years from choral singing. The program consisted of four sections —Synagogue, Palestinian, Biblical and Hasidic music. The featured soloist, Cantor Charles Bloch sang his part in authentic liturgical style.
L. J. G.

West Indies Pianist's N. Y. Bow

Meta Davis, on Dec. 17, played a fairly ambitious program (Beethoven, Brahms, Liszt, Schubert, Chopin and other composers) with considerable ease of manner and apparent enjoyment. But she gave most of her members very personal interpretations, to say nothing of insecure fingering.

Miss Davis included several numbers from her own Caribbean Suite, which, though interesting and colorful, seemed to call for an amount of exertion disproportionate to the effect achieved. Her fair-sized house was warmly demonstrative, and encores were granted.
T. P.

Vina Barnden's American Debut

Vina Barnden, young Australian pianist, known in her natal country as well as in England, where she has been soloist with orchestras, offered a challenging program on Dec. 18. The Beethoven C minor Variations and an ambitious Chopin group opened the event, revealing, however, more in the way of liquid tones and subtle shadings than of forceful expressiveness. In the later numbers, Ravel, Debussy, Granados and De Falla, she was much more compelling. A feature of interest was a Sonata in G minor ("Tobruk") by her compatriot, Miriam Hyde (first performance in America), an arresting and taxing composition, in which the gifted recitalist showed unexpected dramatic, emotional and technical powers.
T. P.

BRUSSELS Launches Gala Musical Year

BRUSSELS.—The season made a remarkable start with the Philharmonic concert conducted by Victor de Sabata. The huge crowd attracted by the event probably looked forward to seeing the Italian maestro again, rather than the works presented. In fact, the program, made up entirely of popular Wagner items, was criticised as being too unadventurous. Brussels audiences are used to concerts giving a large place to interesting works.

De Sabata saved the situation by his dynamic conducting and his effective personality. Even hackneyed works like the Ride of the Valkyries, the Meistersinger Overture, Siegfried Idyll, the Götterdämmerung Funeral March and the like were enthusiastically applauded, thanks to an uncommon brilliancy and perfection in the slightest detail.

Philharmonic Series Brilliant

The Palais des Beaux Arts announces a series of first-rate concerts. Among the conductors will be Otto Klemperer, Jascha Horenstein, Enrique Jorda, Rafael Kubelik, Issay Dobrowen, Eduard van Beinum, Paul Kletzki and Vladimir Golschmann. The soloists will be Rudolf Fikusny, the Belgian violinist Arthur Grumiaux and Carlo van Neste, Joseph Szigeti, Kirsten Flagstad, Max Lorenz, Alexander Uninsky, Artur Rubinstein, Edwin Fischer, Robert Casadesus, Ginette Neveu, and Nathan Milstein. One program will be devoted to the performance of Verdi's Requiem and another to a concert version of Rimsky-Korsakoff's Le Coq D'Or.

Radio, Conservatoire and Other Concerts

The public concerts of the Radio began their activities with a very good performance of Beethoven's Ninth Symphony under the experienced baton of Franz André, leading conductor of the Radio orchestra. The soloists were Mme. G. Tengels (soprano), Miss Maertens (contralto), J. Lens (tenor) and Pirotte (bass).

The Royal Conservatoire announces eight concerts entirely devoted to Bach. Four more programs including many contemporary works will be given by the same organization.

The Hungarian Quartet will present once more the seventeen Beethoven Quartets, and recitals will be given by Nikita Magaloff, Alexander Borovsky, Georges Enesco, Dinu Lipatti, Alexander Brailowsky and Zino Francescatti.

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Pianist from South America Had Versatile Musical Youth

Music has been the native atmosphere of Ines Carrillo, petite and dynamic Argentine pianist, since her cradle days. Miss Carrillo's father is Manuel Gomez Carrillo, musicologist, composer and teacher, first compiler of Argentine folk music and a potent tonal force in his country. Her mother is an accomplished pianist. Although, due to an early marriage and a family of gifted children, Mrs. Carrillo did not appear professionally, she was one of the first of Argentina's aristocratic women to obtain a complete musical education.

The family was living in Santiago del Estero in the province of the same name when Ines was born. Mr. Carrillo held a post as professor of music, organized choruses throughout the district, and it was largely due to his influence that visiting musicians and lecturers from Europe and the United States almost always included Santiago del Estero in their itineraries. Most of them were guests in the Carrillo home, and little Ines had a wide acquaintance with the artists and intellectuals of three continents before she was in her teens.

Later, the family moved to Rosario, where Mr. Carrillo organized an art school of music and painting. There, Ines, who had been giving public recitals since she was six, was chosen, at the age of 18, to come to the United States as winner of a national contest sponsored by Argentina's Commission of Culture. She studied here with Olga Samaroff Stokowski and Edward Steuermann; in Argentina, her teachers had been her mother and Rafael Gonzalez.

A Family Vocal Quartet

While Miss Carrillo was working toward her first North American appearances, inspiration was no doubt increased by news of her brothers' and sister's musical activities in Argentina. The four have formed a unique vocal quartet. Besides voice music from medieval days to the present, they sing piano music, adapted but not "arranged," for instance, preludes and fugues from Bach's Well-Tempered Clavichord in the original keys.

INES CARRILLO

Although they appear professionally, the quartet is more or less an avocation for them, as the brothers follow the professions of law, medicine and economics, and the sister is a college student. Miss Carrillo reports that she has built up her hopes three times that they would be able to accept invitations from the Herald Tribune Forum to come here, but the trip has never been feasible.

Ines Carrillo, meanwhile, entered upon her career in the United States, launched from Carnegie Hall. Critics commended her and the public applauded. In November, 1947, she repeated her initial success there. Future plans include her first European concert tour, beginning in February and extending to June, 1948, when she returns to the United States.

M. L. S.

Eastman School of Music Holds Third Chamber Festival

ROCHESTER, N. Y.—The third annual Chamber Music Festival of the Eastman School of Music, Dec. 2-7, under the direction of Luigi Silva, was devoted to contemporary chamber music, in contrast with last year's unfamiliar chamber music of the past.

Various student ensembles were heard, the opening session, directed by Carl Fuerstner, comprising principally choral works: Loeffler's Psalm 137 (1907); Leroy J. Robertson's American Serenade (1944) in its first presentation for string orchestra; Vaughan Williams's Flos Campi (1925), which had Leonard Treash as speaker and Claude Carlson as viola soloist; excerpts from Bernard Rogers' cantata The Raising of Lazarus (1928); and Hindemith's In Praise of Music (1928).

Other programs included: Kodaly's Serenade for Two Violins and Viola, Op. 12 (1921); Poulenc's Rapsodie Negre, Op. 1 (1919); Jean Françaix's Quartet for Two Violins, Viola, and Cello (1938); Casella's Serenade for Clarinet, Bassoon, Trumpet, Violin, and Cello (1927); Randall Thompson's Suite for Oboe, Clarinet, and Viola (1940); Shostakovich's Quartet for Two Violins, Viola, and Cello, Op. 49 (1938); Vittorio Giannini's Quintet for Piano and Strings (1932); Milhaud's La Cheminée Du Roi René (1942); Pizzetti's Trio in La for Piano, Violin, and Cello (1925); Schoenberg's Verklaerte Nacht (1899) in its original sextet form.

The final program was given by the Eastman School Little Symphony, conducted by Frederick Fennell, with Mr. Fuerstner as soloist in Hunter Johnson's Concertino for Piano and Small Orchestra (1936), and concluded with Bartok's Music for Strings, Percussion, and Celeste (1935).

Queena Mario Opera Group Plans Programs

On Jan. 18 and Feb. 1 the Queena Mario Opera Group, a company of young artists all associated with Queena Mario, will present Highlights of Opera at the Barbizon-Plaza with full costumes and *mise-en-scène*. The first program consists of the first part of the bedroom scene from Romeo and Juliet, and excerpts from Norma, Tales of Hoffmann and Manon. On Feb. 1 the group presents the second act of Traviata, Mignon and Trovatore.

Both programs are being presented under the artistic patronage of Lucrezia Bori, Emil Cooper, Giuseppe De Luca, Frank Forest, Frederick Jagel, Giovanni Martinelli, Irra Petina, Lily Pons, Gladys Swarthout, Lawrence Tibbett; and under the active sponsorship of George Bagby, Cornelius Bliss, Mr. and Mrs. E. B. Beacham, Mrs. William Francis Gibbs, Frank Forest, Mrs. Charles Higgins, Mr. and Mrs. George His, Mrs. John Hubbard, Mr. and Mrs. Eric Huneker, Mr. Arcie Lubetkin, Mrs. John Adams Mayer, Mr. and Mrs. Thomas H. McInnerney, Mr. and Mrs. Henry Morgenthau, Jr., Mrs. J. DeCoppet-Stengel, Mr. and Mrs. Lucien Tyng and Helen Jepson.

The Queena Mario Opera Group appeared at the Academy of Music in Brooklyn on Nov. 29, together with Dean Dixon's orchestra, on a program presented by the Brooklyn Institute of Arts and Sciences. The group will make five appearances between Jan. 10 and Feb. 14; will appear with Dean Dixon again on Jan. 10. On Jan. 28, the group will be presented at the Ogontz School, Pa., and again with the Brooklyn Institute of Arts and Sciences at the Academy of Music on Feb. 14.

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Cleveland Orchestra Hailed in Fine Readings

CLEVELAND, O. — Outstanding performances of rarely heard great works were offered by George Szell and the Cleveland Orchestra: Bruckner's Eighth of more than heavenly length and the grandiloquent Lied von der Erde by Mahler, in which Louise Bernhardt and Set Svanholm sang the vocal portions adequately rather than thrillingly. But Szell brought out the spiritual values of the genius that created these monumental works.

Of the moderns we heard a first local performance of Copland's Third Symphony; under Mr. Szell's meticulous handling of the score, it proved highly interesting in spots. Arthur Shepherd's Fantasy Overture on Down East Spirituals, prominently figuring on the third pair of symphony concerts, received an introspective treatment. The conductor was able to bring into prominence the artful musical construction upon which this brilliant score was built.

First soloist of the season was Leonard Shure, in a thoughtful if not inspiring performance of the Beethoven C minor Concerto. Zino Francescatti gave a dazzling rendition of the Paganini D major Concerto and Joseph Fuchs, erstwhile concertmaster of the Cleveland Orchestra, was greeted with much applause for his polished performance of the Mendelssohn Concerto on his fine-toned Stradivarius. Among standard symphonies—Szell has so far programmed Beethoven's Sixth and Seventh—both marvels in clear cut and atmospheric beauty; Schumann's Fourth, Mendelssohn's Italian and the Franck Symphonies each revealing their particular facets of beauty. Richard Strauss and his Dance of the Seven Veils from Salome deserve special mention for the element of excitement.

Pons in Special Concert

A special concert by the orchestra was conducted by Andre Kostelanetz with Lily Pons exhibiting all her coloratura allure in the best of her early tradition; the famous pair attracted 6,500 listeners, whose enthusiasm was vociferous.

Nor was there any dearth of music while the orchestra was on its midwestern tour, including Chicago. The Brudno management presented Isaac Stern in a fine recital, playing the Vitali Chaconne, Brahms' D minor Sonata, the Prokofieff D major Sonata and the Wieniawski D minor Concerto, followed by encores and with artistic collaboration of Alexander Zakin at the piano.

The same management presented the Griller Quartet, giving as a novelty the Bloch Quartet No. 2. The Bernardi management was host to a fine performance of Charles Wagner's Madame Butterfly, with Mary Henderson a most appealing Cio-Cio-San.

William Kapell made a tremendous impression with a finely etched Chopin B minor Sonata, the Mozart C major and the highly rhythmic and percussive Sonata No. 7 of Prokofieff. He added three exquisitely performed Songs without Words of Mendelssohn and opened the program with the grandiose Fantasia and Fugue in G minor by Bach-Liszt. His success with the audience was overwhelming.

The Gonda management lured some 7,000 to the Public Auditorium to enjoy the pleasant experience of seeing as well as hearing the First Piano Quartet of radio fame. Alec Templeton under the same auspices drew a capacity house, which enjoyed especially his improvisations and his versatility in singing all the rôles of a Wagner opera!

Seymour Lipkin, one of the apprentice conductors to Mr. Szell, appeared in a finely presented recital at the Music School Settlement. The young pianist is equally at home in the simplicities of a Schubert Moment Musical as in the complexities of the Brahms Handel Variations and Fugues by Bach. He was awarded the participation in the final Rachmaninoff contest in New York in April from this region and will be heard in the Schumann Concerto with the Cleveland Orchestra, as well as in a specially awarded piano recital.

Annual Messiah Sung

Under the direction of William Albert Hughes, the 26th annual presentation of Messiah was given with a chorus of 500. Soloists at this impressive event were: Barbara Darlys, Margaret Tann Williams, Julius Huehn and Alex Martin, tenor who has been a member of the chorus for 10 years.

F. Karl Grossman conducted the Cleveland Philharmonic Orchestra at Engineers Hall in their first concert of the season. The soloist was Philip MacGregor in two arias from Mendelssohn's Elijah and one from Halevy's La Juive. The late composer-organist, James H. Rogers, was honored in a program of his own works by Vincent H. Percy, organist.

Benn Burtt, with Thelma Merner Goldsword at the organ presented his choir and soloists in Fauré's Requiem. Besides having been heard in an erudite piano recital last week, Arthur Loesser joined Joseph Knitzer, violinist, in a recital at the Museum of Art.

ROSE H. WIDDER.

•

Emile Renan Heard in Operas and Concerts

In October, Emile Renan took four singers and a pianist on tour for the Lucius Pryor Concert Service in the middle west, in his own adaptation of Strauss' Die Fledermaus, besides writing the script, arranging the music, directing the production and playing five roles. The late Mr. Pryor engaged him to take another opera on tour next season, and his son, who succeeds in management, will carry out the project. Mr. Renan sang two performances with the New Orleans Opera in November as the Sacristan in Tosca. In the Ballet Theatre performance at New York City Center, on Dec. 7, Renan subtituted for the indisposed soloist who sings the Mahler Kindertotenlieder, the music for the ballet Dark Elegies. He learned and performed the songs on 24 hours' notice.

Up and Down the Guild Keyboard

MARY F. ADES, Chairman, Albany, N. Y., chapter, NGPT; pianist, organist and teacher.

A $1,000 Honor Scholarship in Piano at Rollins College, Winter Park, Fla., is being offered to any Guild certificate or diploma winner who has high academic standing and excellence in piano performance. Dr. Hamilton Holt, president, announces that all applications must be from Guild participants and should be addressed to the Dean of Rollins College.

•

Chester Barris was soloist with the Columbus, O., Philharmonic Orchestra, Nov. 15. Adam H. Hamme gave organ recitals in Gettysburg, Lancaster, York and Harrisburg, Pa., in December. Clara Ceo gives recitals depicting the history of American music in West Virginia, Pennsylvania, and Ohio this month.

Piano teachers in Ithaca, N. Y., have organized a thumping new Guild chapter with Mamie B. Stillwell as chairman.

York, Pa., answers rollcall with Louise Lenhart, chairman.

All officers of the Piano Teachers Forum of Dallas, Tex., founded by Isabel Hutcheson, are Guild members.

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The question propounded to Guild members recently was: *"What do you think of general pupils' recitals, all ages, all grades?"* and these were some answers:

Merle Holloway, Tampa, Fla. — "The inevitable comparisons retard progress. The parents' reaction is detrimental. The individual recital by the well-prepared pupil provides the only worthwhile experience."

George Morgan, Taft School, Conn.— "I am strongly in favor of general class of performances. I hold them three times a year All learn from each other and take great interest in each other."

Clara Henniger, Ashtabula, O.—"I am in favor of general recitals. The audience is stimulated by variety and the pupils catch the enthusiasm of the audience."

Arnetta Jones, New York.—"Properly prepared, the pupil gains self-confidence, gives pleasure, is stimulated to excel, and is more appreciative of an artist's performance."

Janet M. McNeil, Amarillo, Tex.—"General pupils' recitals are apt to be uninteresting. However, one elementary pupil may appear to advantage with an advanced class, and *vice versa.*"

G. W.

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Albert Gillespie, winner of 1947 Grand Prize. Mr. Gillespie, of Fort Worth, pupil of Silvio Scionti, North Texas State College, will play at Town Hall, New York, Feb. 26, 1948, in the Debut and Encore Concert.

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NEW PUBLICATIONS

Winners of the Composers Press, Inc., Publication Award Contest, were Lois K. Marshall for a violin and piano piece, A May Day; and A. Louis Scarmolin for a piano solo, The Two Cuckoo Clocks. The winner of the 1947 Symphonic Award Contest will be announced in February. The Sixth Annual Publication Award Contest closes March 1, 1948. There are three classifications for it: (1) Song to a secular or sacred poem; (2) Anthem for mixed chorus with organs accompaniment; (3) Quintet for clarinet, French horn, violin, viola and cello. Performance time is limited to five minutes. A $100 cash prize will be awarded to one of the winners. Address Composers Press, Inc., 853 7th Ave., N. Y., for application blanks. . . . Walter Piston's commissioned work for the Dallas Symphony Orchestra will have its premiere on Feb. 29 under the direction of Antal Dorati. It is a Symphonic Suite in the "antic" form of a Praeludium, Sarabande, Scherzo, Passacaglia and Finale-Gigue.

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JEANNE D'ARC AU BUCHER, by Arthur Honegger. Editions Salabert, Paris and N. Y. $7.50.

Hailed as one of the most significant of the recent French works, Jeanne d'Arc au Bucher (Joan of Arc at the Stake) receives its first American performance with the New York Philharmonic under Münch on Jan. 1. Set to a poem by Paul Claudel, it is scored for large orchestra with chorus speaking and singing roles. The role of Jeanne d'Arc is one of the speaking roles; among the singers there are two sopranos, contralto, tenor and bass. A child's voice is also required. Honegger's method is to surround the speaking sections with musical commentary, though he does not hesitate to have the chorus and soloists speak over musical accompaniment. Thus in Scene III, Les Voix de la Terre, he has Frère Dominique's intonings over a grinding orchestra, "Jeanne! Jeanne! Jeanne! Hérétique, Sorcière, Relapse, Ennemie de Dieu, Ennemie du Roi, Ennemie du Peuple!" Although it is difficult to appraise without studying the orchestral score, the work would appear to rank with King David and other Honegger large-scale works. It has power, some very beautiful and tender sections, and much imagination in detail. Honegger obviously has a highly developed literary faculty —a relative rarity even among contemporary musicians—and has set the Claudel poem in a way which not only enhances it but recreates it.

Study Scores

STRING QUARTET No. 2, by Walter Piston; QUINTET FOR OBOE AND STRING QUARTET, by Robert McBride. G. Schirmer, Inc., N. Y. $1.25 and $1, respectively.

These are, respectively, Nos. 38 and 40 in Schirmer's Study Score series. The Piston quartet is a serious work in three movements—Lento, followed by Allegro; Adagio molto e con expressione; and Allegro giusto. In the lento of the first movement we find the familiar Piston polyphony, which proceeds to a strong, rhythmic allegro theme. All of the movements are in the modern idiom and the difficulty of the writing demands highly qualified instrumentalists. McBride's quintet is in one movement, and the single tempo designation says "With Kick." This too is marked with certain rhythmic complexities, though the medium is less severe than Piston's, and the oboe part is not too difficult. A scherzo-ish flavor predominates, and the mood of the work is one of high spirits.

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For Viola and Piano

SONATA, by Albert Sendrey. Elkan-Vogel Co., Inc., Philadelphia. $3.

This is a long, serious (in the sense of musicianly) work that should be investigated by concert or professional violists. Its three movements are well planned and logically developed, and there is more than average melodic and harmonic interest. The first movement, marked "With Spirit," has an energetic first theme and a lyric second subject, with a rapid four-note motto playing an important part. This is followed by a Slow Alla Breve with widely spaced quasi-impressionistic harmonies. The finale, marked "With Humor Fast," has a dirge-like contrasting section. For advanced players only.

For Two Flutes

LE RAPPEL DES OISEAUX, by Rameau; LE COUCOU, by Daquin. Michel Nazzi, N. Y. $1.

Both of these, in one edition, make charming arrangements for two flutes (they can also be played by flute and oboe, two oboes, two clarinets, or any combination thereof). The Daquin work is well known; the Rameau, perhaps less familiar, is equally lovely. The solo parts are not very difficult but are paced fast and demand rapid fingering and good breath control.

For Violin and Strings

CONCERTO (Op. 3, No. 9), by Vivaldi, edited by Sydney Beck. Music Press, Inc., N. Y. Score and parts, $3.

Vivaldi's Op. 3 contains some of his most familiar pieces, but this fine concerto is not one of the most popular. It should be better known, though, for in addition to its intrinsic worth it possesses a solo part that is easy to play. The scoring is for strings and cembalo, and there are three movements —Allegro, Larghetto, and Allegro. Sydney Beck, the editor, has supplied an informatory preface.

For Violin (or Cello) and Piano

MADONNA and SHADOWS, by Charles Haubiel. Composers Press, Inc., N. Y. 60c each.

Both of these sketches are of the salon genre, conservatively harmonized and not too difficult to play. Madonna has a fairly long piano introduction, after which the stringed instrument takes up a flowing melody over a triplet accompaniment. Shadows is built largely on dominant sevenths and chromatic passing tones, with a big climax near the end of the composition.

For Voice and Piano

CLOSE NOW THINE EYES; O MISTRESS MINE; COME AWAY, DEATH; WHEN THAT I WAS AND A LITTLE TINY BOY, by Ernest Bullock. Oxford University Press. Carl Fischer, Inc., N. Y. $1 each.

All of these four songs have Elizabethan or Stuart lyrics. Close Now Thine Eyes was written by Francis Quarles (1592-1644); it is a slow, dignified piece of verse, and Bullock has treated it with a rocking, richly-harmonized accompaniment. The three songs from Shakespeare's Twelfth Night are O Mistress Mine, Come Away, Death, and When That I Was and a Little Tiny Boy. All are sympathetic settings that have a flavor of Elizabethan modal harmonies coupled with an almost impressionistic twentieth-century approach. They are unreservedly recommended for concert use.

For Mixed Chorus

JUST SO SONGS, by Edward German. Novello and Co., Ltd. H. W. Gray Co., N. Y. $3.25.

This is a curious novelty — a series of Kipling settings by Edward German, the popular light-opera composer of the early 1900's. They have been arranged for four-part chorus and orchestra by Gordon Jacob. Included in the present edition are such favorites as Rolling Down to Rio, When the Cabin Portholes, I Keep Six Honest Serving Men, The Riddle and The Camel's Hump. The sturdy open-air quality of the lyrics are matched by the conservative, frank settings of German, and choral groups should find these pieces pleasant to sing. The performing time of the entire set is 30 minutes and the arrangement for chorus and orchestra is by Gordon Jacob.

PRAYER FOR PEACE, by Ralph Matesky. Mills Music, Inc., N. Y. 60c.

The text here is by Franklin D. Roosevelt, and begins "Almighty God, of Whose righteous will all things are and were created, Thou has gathered our people out of many lands and races into a great nation." Matesky has set this for mixed voices (SATB) and piano or organ accompaniment, using predominantly diatonic harmonies and uncomplicated voice leading.

ODE TO DEMOCRACY, by Maurice Baron. M. Baron Co., N. Y. Vocal Score $1.

This is a musical setting of the Gettysburg Address, for baritone solo (with or without mixed chorus) and orchestra (or piano). Full score and orchestra parts are available on rental from the publisher. The music is competently written, with bolder harmonies than one generally encounters in settings of this nature. The baritone solo is well within the range of the average singer, though, of course, it demands considerable strength and character.

CARIBBEAN MELODIES, collected and annotated by Zora Neale Hurston; arranged by William Grant Still. Oliver Ditson Co., Philadelphia. $1.

The arranger, William Grant Still, has attempted to preserve the authentic flavor of this native music. Percussion markings are indicated in each piece, and there are extensive notes. The songs were compiled by Zora Neale Hurston, an anthropologist, and present a cross section of the musical life of Haiti, Abaco Island, Eleuthera Island, Jamaica, and other Caribbean locales. Seventeen songs are included in this edition—a voodoo chant, a serenade, two ballads, four jumping dances, two ring plays, three religious chants, and four humorous dance songs. The introduction to this volume also gives information about the dances that accompany the music.

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Books

THE ROAD TO SUCCESSFUL SINGING, by H. Maurice-Jacquet. Oliver Ditson Co., Philadelphia. $2.

The aim of this book is to "touch upon certain subjects of the highest significance in showing the relations between the scientific and the spiritual approach to singing . . . merely to open the mind to the consideration of the basic facts." Maurice-Jacquet's thesis is that there is no one school of singing which will answer all problems. "There is only one law. . . . Beauty of tone comes not only from the placement of the voice, but through the concentration on the thought to be expressed." The author also pleads for a wider background among singers—a knowledge of piano, theory, literature. He goes into great detail about vocal acoustics, breathing, bodily movement, vocal projection, the laws of vibration, the relation between speech and songs and building a repertoire. There is an interesting chapter about vocal freaks, such as the tenor Affre who could take an F above high C, or the "Falcon" type of voice which starts at low F below the treble clef and mounts to the high C above.

AN ANALYSIS OF VIOLIN PRACTICE, by Louis J. Bostelmann. Oliver Ditson Co., Philadelphia. $1.25.

The author is careful to point out that this little handbook makes no pretense of being a complete manual. It is concerned with good and bad habits in practice, and obviously is the result of many years of experience. Mr. Bostelmann's discussions included the nature of practice, how to practice, posture, bowing, bow control, intonation, interpretation, rhythm, phrasing, analysis of form, memorization, tempo, and facility. Within its scope there is much useful information, and even in such a ticklish subject as interpretation the author shows a broadmindedness often rare in the pedagogical outlook.

Violin Studies

YOST VIOLIN METHOD (Three Volumes), by Gaylord Yost. Volkwein Bros., Inc., Pittsburgh. $1 each volume.

These three volumes are designed for all beginners of the violin—young or adult—and are "Founded Upon Principles of 'Pure Intonation.'" In the first volume a brief illustrated resume of the various bow grips—German, Franco-Belgian, Russian (Auer), and Spivakovsky—are given. Detailed studies in order to obtain better intonation are furnished, for the author maintains "the student is told to play in tune but the laws of good intonation are entirely ignored." The second volume deals with tempi and dynamics while the third is devoted to "Exercises for establishing Relative Finger and Interval Distance." Several books by Mr. Yost are recommended as helpful supplements to these volumes. Many valuable hints for the teacher are included.

Modulating Guide

THE INSTANT-MODULATOR, by Harold M. Smith. Marvin Music Edition, 260 Handy St., New Brunswick 4, N. J. $2.

This ingenious device consists of two parts—first, a sheet of heavy cardboard about nine by thirteen inches on which are listed, in columns, various chords of modulation from one key to another (while across the top, bottom and down the sides of the card are the names of various keys) and, second, a cardboard slide, about the size of a ruler, which also has the keys listed down the side, and at the top has two arrows pointing toward upper left and right. The directions state that if, for example, one wishes to modulate from the key of F to that of D-flat, one should place the slide so that the top-left arrow points to D-flat, and play the measure directly to the left of the letter F on the slide. The device is intended especially to permit a piano or organ accompanist to modulate from one key to another.

New Books and Music for the Teacher

Reviewed by T. ROBIN MacLACHLAN

Books

ELEMENTARY MUSICIANSHIP, by Alvin Bauman. Prentice-Hall, Inc. The author of this book has combined the aesthetic and the practical in establishing the groundwork for an education in music. He has not yielded to the temptation to cover too much territory in one volume. Harmony and counterpoint are not presented as such. In the preface the author mentions the long path to expert musical craftsmanship. The 246 pages allow space for gradual advancement in theoretical knowledge through experience in the profuse selections from the folk and standard music literature. The principal divisions of study are rhythms, sightsinging, melodic and interval dictation, practice, theory and analysis. The book has been planned for two terms of work and has been tested in university classes.

THE MUSIC FUN BOOK, by Virginia Montgomery, 50c. Theodore Presser Co. A supplementary book for young beginners, patterned after the work books used in schools. There is work to be done with pencil, crayons, paste and scissors. This work may be correlated with the study of any of the modern piano course books. Note reading is approached through Middle C.

For Two Pianos

ROUNDELAY, by June Hopson Nichols. G. Schirmer, Inc. $1.00. A short number, fairly easy and recommended to teachers who are now searching for new ensemble music for the early spring or June recitals. Simple catchy tunes pianistically developed hold the attention from the beginning. In the second part technical problems disappear when arpeggio groups are divided between the hands. The honors are divided evenly, so there need be no rivalry for the first piano part.

THE TOY DOLL, by Ernest Harry Adams. The Arthur P. Schmidt Co. 60c. A brilliant recital piece in the key of A flat, for the fourth grade and up. The winding up of the doll is expressed by the thin, precise sound of broken octaves. The dance is a graceful waltz, hastened toward the end by the introduction of triplet rhythm.

Duets

ZIGEUNER, by Noel Coward, arranged by Louis Merkur. Harms, Inc. 75c. Another good arrangement for two players at one piano. Recommended to those who find recreation in reading and studying familiar tunes.

A FIRST DUET BOOK, arranged by Maxwell Eckstein. Carl Fischer, Inc. 60c. Duet arrangements of thirteen favorite melodies and one new, original piece. This is a book for beginners, easy to read and easy to play. Explanatory charts or notes are found on each page.

For Piano Solo

SUITE SWANEE, by Mark Nevin. 40c. A three-page piece using the melody of Swanee River, first in the style of a music box, then as a Nocturne and finally in the Boogie-Woogie style. The first two versions are musical and gracefully transcribed. The Boogie-Woogie finish provides a touch of humor which will not be lost on the younger generation. PIQUANTE and SPOOKS, two new piano solos by Elman Bacher, each 30c. Subtle refinements of touch and rhythm place these pieces in third or early fourth year work. Piquante, in the key of E major, is an energetic little piece, bright and cheerful. Spooks is a good companion piece to Piquante, in the same grade of difficulty and completely contrasting in mood. Both are technic builders. Schroeder and Gunther, Inc.

FOUR CHILDREN'S PIECES, by John Klein. Elkan-Vogel Co. 50c. Four pieces in four pages. Winter, Patter, My Dog, Hymn With the Big Bell and Dolly's Lullaby. In the first three pieces familiar songs are used in modern settings. It is unusual to find such easy music in modern idiom and although Patter seems none too happy in his new dress, these little pieces will prove attractive to children who have had some modern music in their listening experience.

PETITE SUITE, five pieces by Alexandre Gretchaninoff. Century Music Publishing Co. Etude is written in the rhythm and tempo of a gigue. Romance, a songlike composition, contrasts effectively with the finest number of the suite. Polka, a good example of the dance form, loses more by simplification than any of the others. Wistful Mazurka and Russian Dance are slightly more difficult to play, the latter because of the required tempo. It is a Kamarinskaya, the liveliest of the suite.

MIST, by Cleo Allen Hibbs, 30c. An impression of grey mist drifting in from the sea. Satisfying in itself, this piece is suggested as preparatory for the study of Debussy and other moderns whose easiest compositions are above the reach of many third and fourth year students. DESERT NIGHT, by Lewis Brown, 35c. A good piece for boys. From the young pupil's point of view the droning bass and florid melodic line of the treble part suggest the mysterious desert, camels and the pyramids. J. Fischer and Bro.

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Loesser in Cleveland Recital

CLEVELAND.—Arthur Loesser, pianist, gave a recital on Dec. 10 in Willard Clapp Hall of the Cleveland Institute of Music. Mr. Loesser displayed his accustomed finesse and artistic prowess in sonatas by Haydn and Beethoven, the Brahms Variations and Fugue on A Theme of Handel, Op. 24, and Arthur Shepherd's Second Sonata in F Minor.

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BERNICE FROST SAYS . . .

MANNERISMS

"This fall I began studying with a well known artist whose playing has inspired me for many years. After working four months, I find myself completely discouraged by the fact that this artist does not teach the technic which is seemingly used in his own playing.

"The technical point of concern at the moment is the use of the elbows. I have always been taught to use free elbows—the arms hanging loosely away from the body—and now I am told to keep the elbows and upper arms close to (almost touching) the body. Yet in this artist's own playing his arms and elbows are never held in this way. I am gaining very much in interpretation, style, etc., but each lesson ends with an argumentative discussion about technic.

"I do much concert work and have a large repertoire, but know I can learn much in every way. However, I do not feel the need of changing my technic. Should I continue these lessons?"

K. M., Ohio.

The above letter sums up another missive which says in part, "Two pupils who have come to me from an excellent teacher play very well but have the habit of swinging their wrists back and forth while holding a sustained tone. . . ." Another says, "At a recent state contest I heard over fifty piano pupils perform, and when the three days' playing was over I felt I had only SEEN the fifty play, as two-thirds had so many mannerisms, one lost all thought of what was being played. . . ."

Other letters have been received telling about the difficulty experienced in getting the pupils to play with apparent ease.

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There are several answers to offer to the above letters. The first screed brings to mind the unpleasant truth that many fine concert performers are not necessarily good teachers. For this there generally is one good answer: the real top pianists as a rule are so gifted that they did not have to go through the technical training needed by the average pianists. Thus their approach to and understanding of this may seem insufficient. However, it is known that this artist is a fine performer and also an excellent teacher, so that I am inclined to think he is trying to overcome some needless motions and mannerisms in your (K. M.'s) playing.

I should advise you to continue your study, keep relaxed, loose and free, be as quiet as possible in your playing and, above all, do not engage in argumentative discussions with any teacher—it is not good manners.

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As for the second letter, swinging wrists may be the result of the teacher's efforts to obtain loose wrists. One should work for richer tone quality and not talk about wrists. Give some three-note chord exercises—hands together—an octave apart with rests between. On the rests have the arms come up exactly over the chords just played. Do not allow the arms to swing out as keys are released. This should aid the turning wrists and give more weight on the next chord.

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Replying to the third letter, there are indeed too many pupils playing with exaggerated motions. Teachers should immediately correct this. It can so often be the result of the teacher speaking too much and too soon about the arms, elbows, wrists, etc. Working from the musical result desired will help this.

We have all unfortunately experienced the ordeal of a pupil suddenly performing at his lessons with waving elbows, head on the keys, body swaying, shoulders hoisted, arms jerkily picking at the keys (à la Hepburn, poor Clara Schumann!), eyes heavenward focused, etc., etc., only to find this is the result of having, during the week, attended a piano concert or some motion picture.

So a good New Year thought for piano educators might well be: finer music for EVERY pupil, no mannerisms and more concentration on the MUSICAL result.

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The Undisciplined Child

Have you any suggestions for handling the young child who is spoiled and tells her mother what to do, instead of vice versa? The child is too young to practice alone, but nothing is being accomplished in their efforts to work together. The child is well behaved at the lesson when the mother is not present.

K. M., New York.

It is unfortunate that a mother should lose control of her child, especially at such an early age. To obtain any results at all, I suggest you ask the mother to have the child come to you for a lesson every day or at least three times weekly. With these frequent lessons you can request that no practising be done at home.

High School Pupils

Several of my high school pupils are finding it impossible to do any amount of daily practice, yet they do not want to give up their piano study. Should I continue with them under these conditions? I have on my waiting lists younger pupils who are eager to begin study and have the time to practice daily and really accomplish something worth while.

G. V. C., Ga.

This is a question for you to decide, as in such cases there is a human element to be considered which only you can wisely and fairly judge. Do these pupils really want to improve their playing? Does music mean very much to them, etc. By tiding them through this period, will they later find time for practice?

It has been proven, time after time, that if the high school student has a sincere desire to study he will eliminate some other outside activity and find time for daily practice. One half hour daily should be the minimum, making three hours weekly. This means daily practice, and not three or four hours crowded into the week end. It can be done if the desire is sincere.

Same Mistakes

A pupil of fourteen years of age, who is not a careless persons, continues to bring the same mistakes in her lesson assignments week after week. What can I do to correct these mistakes. They are usually in easy measures.

H. V., Indiana.

These mistakes are the result of not thinking, and the habit is formed by repeating them in each playing. Take time at the lesson to find out why the mistake is made. It may be the rhythm, fingering, poor hand preparation, or one of many things. Practice the phrases slowly, phrase at a time. From now on work out every mistake at the lesson. When the pupil stops thinking clearly, rest for a few minutes and go at the mistake again.

Changing Metres

Can I change a three-two meter into a six-eight meter? If not, how would it be best to count the quarter notes?

V. A. D., Canada.

A six-eight meter is a two beat measure, so it would not fit into a three-two measure. Count in threes and, if you wish a word or syllable for the quarter note, use the old reliable word "and" after each count.

Holiday Music at Eastman

ROCHESTER, N. Y.—Sigma Theta Chapter of Sigma Alpha Iota gave a Christmas Musicale at Kilbourn Hall. Paul B. Beckhelm conducted the program. A Brass Ensemble played carols in the foyer before the concert. Britten's A Ceremony of Carols was the chief number, as well as assorted Yule songs from various countries, sung by the chorus.

In an Eastman School graduation recital at the same auditorium, Gretchen Rhoads, soprano, was heard in Four Shakespeare Songs by Haydn, Arne, Castelnuovo-Tedesco, and others, lieder by Strauss, Wolf and Mahler, airs of Scarlatti, Purcell and Handel, performed with clarity of voice and stylistic appeal. Barbara Matz, mezzo-soprano, appeared on the same program in an aria from Bach's St. Matthew Passion, Peri and Legrenzi works, lieder of Franz, three songs by Gaubert, and Crist's The Parting, revealing a warm voice and much expressiveness. The artists, who are both students of Arthur Kraft, joined in an excerpt from Mozart's Cosi Fan Tutte and three Schumann duets. May Jo Manning and Robert Hobstetter were the accompanists.

Werrenrath Conducts Mendelssohn Club

Dr. Reinald Werrenrath conducted the 112th concert of the Mendelssohn Club of Albany, N. Y., on Dec. 10. The soloist was Elaine Malbin, soprano, and Stuart Swart was the accompanist. Additional concerts will be given on March 10, when Matthew J. Mahoney, tenor, is to be the soloist, and on May 19, with the duo-violinists Mary and Virginia Drane as guest soloists.

Anna Graham Harris Winners Heard

The Dec. 14 concert in the Young Artist Awards series sponsored by the Griffith Music Foundation of Newark, N. J., held in Griffith Auditorium, presented Maureen Jamieson, mezzo-soprano, and Helen Mahler, soprano, winners in the recent contest. Both singers are artist pupils from the studios of Anna Graham Harris.

Industry Music Committee Formed in N. Y.

An Industry Music Committee was recently formed among representatives of radio, television and recording firms to combat the American Federation of Musicians' ban on the making of recordings and transcriptions by union musicians after Dec. 31, 1947. The group will also oppose the ban on appearances by union members on television programs and on musical shows duplicated on standard and frequency modulation radio. The union's contract with the radio networks expires on Jan. 31. A three-hour meeting of 27 representatives of these industries took place in New York recently, after which it was announced that a legal advisor would be named soon.

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Activities of the Artists

Lily Djanel has been engaged by La Scala in Milan. She will appear there in April and May during her second European tour, which starts in January and takes her to Belgium, France, Switzerland and Italy.

Joseph Szigeti, violinist, returned on Dec. 15 after five months of concerts abroad. A sold out tour of four months in the United States and Canada is ahead.

Gerald Warburg, cellist, performed Bloch's "Schelomo" Rhapsody at the Jewish Museum on Dec. 3 in a special concert dedicated to the works of Ernest Bloch.

Ruth Kisch-Arndt, contralto, sang Lieder and English songs in the first part of the program of Dec. 13 given by the New York College of Music at Park Avenue Methodist Episcopal Church. The second half was a presentation of Menotti's Old Maid and the Thief, put on by the Young People's Opera of the college and conducted by Siegfried Landau.

Elisabeth Schumann, soprano, followed her Town Hall recital the end of November with an appearance for the Mozart Society in New York, and the following night gave her first performance in Albany, N. Y.

Carl Friedberg, pianist, recently played the Beethoven Concerto No. 3 with the Toledo (Ohio) Symphony.

The National Foundation for Infantile Paralysis received a percentage of the net proceeds of the Mascagni Opera Guild performance of Hansel and Gretel at the Community Center, Dec. 28.

Gloria Green, 18-year-old pianist, has been engaged as soloist with the Buffalo Philharmonic Orchestra for an appearance on Feb. 6, William Steinberg conducting.

The first Indianapolis performances of Randall Thompson's Symphony No. 2 in E minor were given by Fabien Sevitzky with the Symphony Orchestra in that city on Nov. 21 and 22. Dr. Howard Hanson conducted as guest for the concerts of Nov. 29 and 30, including his "Nordic" Symphony.

Arthur Foote's Suite for Strings and Lazare Saminsky's poem for orchestra, Stilled Pageant, were on the Nov. 27 and 28 concerts of the Detroit Symphony Orchestra under Karl Krueger. Alexander Sved, baritone of the Metropolitan, was soloist in songs of Giordani and Beethoven, and Wotan's Farewell from Die Walküre.

Maggie Teyte, English soprano, who returned on Christmas Eve on the SS. Queen Mary, will give a New York recital at Town Hall on Jan. 15. On Jan. 5, she sings on the Telephone Hour. Miss Teyte has been giving concerts in England and France during the fall and early winter.

Jonathan Sternberg, 25-year-old American conductor, was scheduled to conduct the Vienna Philharmonic Orchestra on Dec. 14. A native of Brooklyn and a Pacific combat veteran, after V-J Day he conducted concerts with the Shanghai Symphony. Mr. Sternberg is making his second post-war tour of Europe.

Maryfrances Cassell, violinist, recently returned from Mexico where she gave three recitals in the capital and two in Monterey. She was invited to appear as special guest for the Mexican National School of Music.

Helen Thomas's most recent song, The Christmas Tree, had seasonal performance by Jan Bart. Ted Malone recited it to music over WJZ. Rosa Rio organist, sang and played it on her program during the holiday week. Donald Dame is including the number on tour.

Polyna Stoska, soprano, who entered the Metropolitan Opera this fall, has been added to Columbia Concerts' roster in the Concert Management Arthur Judson division.

The Mountain Lakes (N. J.) Symphony Orchestra, Norman Goldblatt conducting, gave its inaugural concert on Dec. 10 in the auditorium of Mountain Lakes High School. Sophie Farber, pianist, was soloist in Mozart's "Coronation" concerto, and other numbers were by Haydn, Bizet, Grieg and Beethoven.

The first U.S. performance of Milhaud's Le Carnaval d'Aix for piano and orchestra will be given on Feb. 7 at Town Hall by Grant Johannesen with the All Veterans Orchestra under Sascha London.

Elizabeth Humphrey, soprano, and Helen Kettner, composer-pianist, were heard in a recital at the University of Texas, after which they were guests of honor at a reception given by Chase Baromeo and Dean E. W. Doty of the College of Fine Arts.

Gordon Richards, baritone, was presented by the League for Jewish National Labor in Palestine in programs at the Mosque Theatre, Newark, N. J., Dec. 7, and the Metropolitan Opera House, Dec. 14. A 35 piece symphony orchestra was conducted by Sholom Secunda.

Josephine Antoine, soprano, since her summer appearances with the Cincinnati Opera, toured in recital as far west as Tucson before returning east to rejoin the Metropolitan Opera.

Compositions by Everett Helm and Ellis Kohs were played on Dec. 20 at the McMillin Theatre, Columbia University, at the third session of the Composers' Forum directed by Ashley Pettis.

Lois Hunt, soprano, gave a recital on Dec. 7 at the Brooklyn Academy of Music on the American Artists Series.

Eric Rosenblith, violinist, will give his first post-war Town Hall recital on Jan. 21. Mr. Rosenblith served in the armed forces for several years, during which time he frequently appeared before soldier audiences, and played for war bond concerts and broadcasts.

Igor Buketoff, conductor-composer, took time off from directing The Medium and The Telephone on a cross-country tour to appear as guest conductor of the Kansas City Philharmonic Orchestra in Kansas City on Dec. 21.

The only New York concert this season of the Minneapolis Symphony at Carnegie Hall on Feb. 8 under Dimitri Mitropoulos will be for the benefit of Anatolia College in Salonika, Greece. The institution is the only American college in Macedonia.

The Senior Orchestra of the Mannes Music School, Carl Bamberger, conductor, gave a concert on Dec. 15. Soloists were Dorothy Dawson, soprano, and Eugenia Earle, pianist.

Junior American, a piano concerto for two pianos by Franz Mittler, was played on Dec. 16 by Gladys and Marion Eisen, at a concert by pupils of Prof. Angela Weschler at the New York College of Music.

Rene Maison, Belgian tenor, formerly of the Metropolitan Opera, has joined the teaching staffs of the Juilliard School of Music in New York and the Julius Hartt School in Hartford, Conn.

The Philadelphia Conservatory of Music announces faculty concerts on Jan. 26 (Witherspoon Hall), Feb. 19 (New Century Club), March 8 (Witherspoon Hall) and April 7 (New Century Club).

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24th Naumburg Competition For 1948-1949

Plans for the twenty-fourth annual Naumburg competition were announced by the Walter W. Naumburg Musical Foundation. Once again the winning artists will be presented in a Town Hall debut recital sponsored by the Foundation during the 1948-49 season.

Judges in the final audition will be Wallace Goodrich, chairman, Emilio de Gogorza, Robert Casadesus, Eugene Ormandy and Chalmers Clifton.

The competition is open to pianists, violinists, violists, cellists and singers between the ages of 16 and 30 who have not already had a New York recital reviewed by critics. A recital given in New York under the age of 10, even though press notices were received, shall not exclude the candidate.

To be admitted to the competition, each candidate must present written recommendations by a music teacher or music school, as well as by two musicians of acknowledged standing, verifying his musical talent and capability of giving a recital in Town Hall. The Foundation reserves the right to reject the application of any candidate who is apparently not prepared for a New York recital.

Each candidate must submit two complete programs, averaging seventy minutes in length of performance. Both programs should be of such musical nature as the applicant would select for his recital if he were to win the award. One program for piano or the stringed instruments may be selected entirely by the candidate, the other must include the following:

a. For pianos At least one prelude and fugue from the Well-Tempered Clavichord by Bach, a sonata, concerto or other large work, a lyrical piece, and a work by an American composer.

b. For violin, viola or cello: Two contrasting movements of an unaccompanied suite or sonata by Bach, a concerto, and a work by an American composer.

Both programs for voice must include two classical arias in sustained cantilena style by Bach, Handel, Mozart or Beethoven. While candidates need not sing in four different languages, both programs should consist of coherent groups of unhackneyed songs of substantial musical merit, not an unrelated assemblage of miscellaneous songs. One program must include a song by an American composer.

Application blanks may be secured from the Walter W. Naumburg Musical Foundation, 130 West 56th St., New York 19, N. Y. All applications must be filed by Feb. 15, 1948. Preliminary auditions will be conducted during the month of March 1948. Final auditions will be held on April 5 and 6, 1948.

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GROUP AT MU PHI EPSILON TOWN HALL CONCERT.
Left to right, Mildred Wummer, flutist; Margaret Sherman, president, New York Chapter, Mu Phi Epsilon; Mary Craig, Associate Editor, Musical Courier; Ruth Bradley, pianist-accompanist; Giuseppe de Luca, guest of honor; Ruth Duncan, pianist; Rose Dirman, soprano; Lilian Rehberg, cellist; and Iva Iaci, pianist.

Mu Phi Epsilon Presents Town Hall Club Musicale

Artist members of the Mu Phi Epsilon Sorority provided the program at its Town Hall Club meeting, Nov. 23. The New York Chapter and guests reserved tables at the preceding dinner. Chapter President Margaret Sherman, introduced by Adelaide Eakin (for Town Hall Music Committee), presided. Mary Craig was mistress of ceremonies, presenting the honor guests—Giuseppe de Luca; Claudia Pinza; John Wummer, flutist of the N. Y. Philharmonic Orchestra; Ben Goldman, tympanist of that organization; Leon Carson, president of the National Association of Teachers of Singing, and others.

An instrumental Trio consisting of Mildred Wummer, flutist; Lilian Rehberg, cellist Eva Iaci, pianist, played Loeillet's B minor Trio and that by Weber in G minor. Ruth Duncan, pianist, was heard in the Mendelssohn Variations Serieuses and numbers by Jean Berger, Chopin and Ravel. Rose Dirman, soprano, sang a group of songs and the aria from Charpentier's Louise. Ruth Bradley Jones was the accompanist.

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CONTRIBUTE TO THE MARCH OF DIMES

Ava Comin Case on Tour

The fall itinerary of Ava Comin Case, national president of Mu Phi Epsilon, national music sorority, included concerts for chapters in Detroit and Milwaukee during October. She also represented the organization at the National Convention of the Professional Panhellenic Association in New York. Nov. 14, 15, 16 Mrs. Case will visit three active and two alumnae chapters of Minneapolis and St. Paul, appearing in a concert Nov. 16, and attending social events in her honor Nov. 15 and 16. On her programs she is featuring Sonatina for Piano by Blythe Owen, member of Mu XI Chapter at the American Conservatory, Chicago.

Nov. 27 Mrs. Case leaves for a month's tour to visit all active and alumnae groups in the Pacific Province. Inspection trips of other national officers include the Michigan, Missouri, Indiana and Ohio chapters by Mrs. Christian of Cleveland; Texas and Oklahoma chapters by Mrs. Walker of Los Angeles; the Atlantic Province by Mrs. Clutcher of Philadelphia; Kansas, Iowa, Nebraska, Colorado, South Dakota, Minnesota by Mrs. Shaw of Fargo, N. D.

The sorority is now making plans for its biennial convention June 23, 24, 25 and 26 in Cleveland.

Manhattan Concert Calendar

(CH, Carnegie Hall; CRH, Carnegie Recital Hall; TH, Town Hall; TiH, New York Times Hall; SH, Steinway Hall; M, morning; A, afternoon; E, evening.)

Jan. 1. New York Philharmonic - Symphony, Muench conducting, Honegger's Jeanne d'Arc; soloists, Vera Zorina, Raymond Gerome, speaking parts, Nadine Conner and Jarmila Novotna, sopranos, Enid Szantho, contralto, Joseph Laderoute, tenor, Lorenzo Alvary, basso, Westminster Choir, CH, E; Friend of Jazz, TH, E.

Jan. 2. New York Philharmonic - Symphony, Muench conducting, Honegger's Jeanne d'Arc; soloists, Vera Zorina, Raymond Gerome, speaking parts, Nadine Conner and Jarmila Novotna, sopranos, Enid Szantho, contralto, Joseph Laderoute, tenor, Lorenzo Alvary, basso, Westminster Choir, CH, A; Don Cossacks, CH, E; Janos Scholz, cellist, TH, A; Paganini Quartet, TH, E.

Jan. 3. Kirsten Flagstad, soprano, CH, A; League of Composers, CH, E; Rosalie Allen, folksongs, TH, 5:30 p.m.; People's Songs, TH, E; Fred Robbins' One-Night Stand, TH, 11:30 p.m.; Charles Amato, accordion, TiH, E.

Jan. 4. New York Philharmonic - Symphony, Muench conducting, Honegger's Jeanne d'Arc; soloists, Vera Zorina, Raymond Gerome, speaking parts, Nadine Conner and Jarmila Novotna, sopranos, Enid Szantho, contralto, Joseph Laderoute, tenor, Lorenzo Alvary, basso, Westminster Choir, CH, A; Maria Safonoff, pianist, CH, early eve.; Marian Anderson, contralto, CH, E; Carmen Shepperd, contralto, TH, A; Andres Segovia, guitarist, TH, E; Dinni M. Berger, mezzo-soprano, TiH, A; Grace Albert, folksongs, TiH, E.

Jan. 5. William Kapell, pianist, CH, E; Little Orchestra Society, Dorothy Maynor, soloist, TH, E; Magdalena Cajado, mezzo-soprano, TiH, E.

Jan. 6. Philadelphia Orchestra, CH, E; Jacques de Menasce, pianist; Angel Reyes, violinist (League of Composers), TiH, E.

Jan. 7. Sidney Foster, pianist, CH, E; Arthur Ferrante and Louis Teicher, duo pianists, TH, E; Phil Irving, Jewish folksongs, TiH, E.

Jan. 8. New York Philharmonic - Symphony, Muench conducting, Leonard Rose, cellist, soloist, CH, E; George Ricci, cellist, TH, E; Tatiana Pobers, soprano, TiH, E.

Jan. 9. New York Philharmonic - Symphony, Muench conducting, Leonard Rose, cellist, soloist, CH, A; Osservatore D'Italia-Moschetti, organist, CH, early eve.; Jacques Abram, pianist, CH, E; English Duo, TH, E; Bernice Kamsler, folksongs, TiH, E.

Jan. 10. New York Philharmonic - Symphony Young People's Concert, Rudolph Ganz conducting, Giulia Bustabo, violinist, soloist, CH, M; Claudio Arrau, pianist, CH, A; American Opera Co., CH, E; Efrem Zimbalist, violinist, TH, 5:30 p.m.; Mohica Mais, soprano, TH, E; Fred Robbins' One-Night Stand, TH, 11:30 p.m.; Vinaver Chorus, TiH, E.

Jan. 11. New York Philharmonic - Symphony, Muench conducting, CH, A; Miriam Solovieff, violinist, TH, E; Walter Cassell, baritone, TH, A; New Friends of Music (Budapest Quartet), TH, 5:30 p.m.; the Southernaires, TH, E; Katherine Fedora, soprano, TiH, A; Dorothy Judy Klein, pianist, TiH, E.

Jan. 12. National Orchestral Association, CH, E; Joseph Schuster, cellist, TH, E; Helen Brigman, contralto, TiH, E.

Jan. 13. Ellabelle Davis, soprano, CH, E; Stanley Weiner, violinist, TiH, E.

Jan. 14. New York Youth Concerts, CH, A; Boston Symphony, CH, E; Dorothy Minty, violinist, TH, E; Doris Thornton, violinist, TiH, E.

Palestinian Composer Offered Scholarship

The ESCO Foundation for Palestine will bring a young Palestinian composer to the Berkshire Music Center at Tanglewood, Mass., this summer for post-graduate study, and a contest to be judged by committees in Palestine and New York is now under way.

The scholarship, open to Palestine-born or naturalized Jews, Arabs, or Christians under 30, includes full transportation to and from the center, room and board during the six weeks session, tuition cost for the composition course, admittance to all concerts, lectures and general activities at the center, including the Boston Symphony Orchestra's Berkshire Festival. The competition is open also to accredited Palestinian composers now in the United States.

Heading the United States judges committee is Leonard Bernstein, composer-conductor, who will direct the Palestine Philharmonic Orchestra again during part of this season. Members of his committee include the composers Henry Cowell, Frederick Jacobi, Wallingford Riegger, Stefan Wolpe, and the musicologist Ethel S. Cohen.

The Palestine committee is headed by Dr. Peter Gradenwitz, composer, and correspondent for Musical Courier; and it includes Karl Salomon, head of music for the Palestine Broadcasting Corporation, Erich-Walter Sternberg, president of the Palestine Section of the International Society for Contemporary Music, Sidney Seal, head of the Jerusalem Music School, Leo Kestenberg, director of the Music Teacher's Training College in Tel-Aviv. Dr. Judah L. Magnes, American-born president of The Hebrew University in Jerusalem, has offered the facilities of the University in Palestine as administrative center for the contest.

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CHANGES IN DIVISION NOMENCLATURE

For the purpose of giving wider recognition to the various managers comprising Columbia's executive personnel, and to a greater extent familiarize the trade with the persons who direct the management of the 130 artists and attractions managed by Columbia, the Board of Directors has voted the following nomenclature for four divisions of the Company:

JUDSON, O'NEILL & JUDD, INC.

(formerly Concert Management Arthur Judson, Inc.)

Arthur Judson — Ruth M. O'Neill — William M. Judd

COPPICUS & SCHANG, INC.

(formerly Metropolitan Musical Bureau, Inc.)

F. C. Coppicus — F. C. Schang

LAWRENCE EVANS & WEINHOLD, INC.

(formerly Lawrence Evans Artist Management, Inc.)

Lawrence Evans — Kurt Weinhold

MERTENS, PARMELEE & BROWN, INC.

(formerly Haensel & Jones)

Andre Mertens — Horace J. Parmelee — Walter Brown

General Headquarters: Steinway Building

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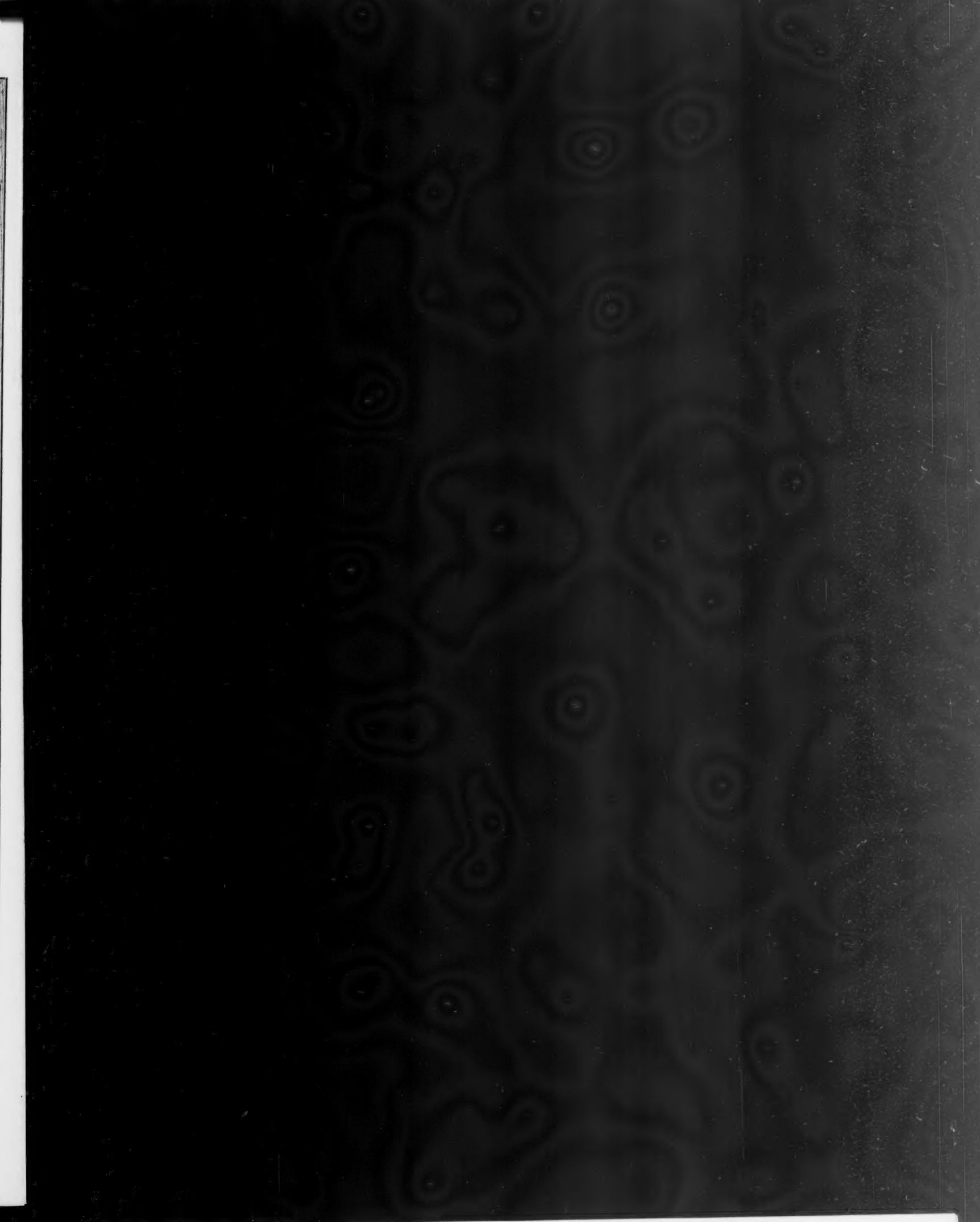
Chicago: Wrigley Building — Los Angeles: 714 Auditorium Bldg. — Hollywood: 6636 Hollywood Blvd.